MARCH No. 32 K 50¢

# FAMOUS MONSTERS OF FILMLAND

**SPECIAL ISSUE! Photos of top winners in the incredible Aurora-Famous Monsters-Universal Pictures Master Monster-Maker Contest!**

**PLUS:**
**Horror Of Dracula in Comic-Strip!**

**The Munsters roll out their Blood-Red Carpet!**

**The Horrible Sun Demon!**

**FOR MONSTER FANS ONLY**

The Mighty Kong!-Created by Lance Herpeck, Detroit -A Top Winner in the Incredible Contest!

**THE ADDAMS FAMILY pose for a group picture that will surely test the nerve of the mightiest cameraman. From left to right: Gomez (John Astin), Wednesday (Lisa Loring), Morticia (Carolyn Jones), Pugsley (Ken Weatherwax). Behind the chair we find Uncle Fester (Jackie Coogan), Lurch (Ted Cassidy) and Grandmama (Blossom Rock).**

# what kind of monster reads FAMOUS MONSTERS OF FILMLAND ?

Giving a big hand (well, did you ever see such long fingers?) to *FM* is no less a celebrity than a creature from *The Outer Limits*. He's one of the 4 handsome brutes in the segment known as "Keeper of the Purple Twilight." You'll just have to take our word for it that the expression on his face (that's a face?) is a pleased one. No, on second thought, *don't* take our word for it—find out for yourself how interesting the world of filmonsters & tv terrors can be by readers this, the 32d issue of the world's oldest screen scream magazine.

—Dr. Acula

**Master Monster! The much-sought-after Grue Ribbon is awarded to Charles Adair of Washington, Ga., for eerie excellence, which is rather strange considering he has no ears! Nevertheless, First Prize is copped by this eye-stopper of a monster mask & suit, created especially for WRDW-TV's "Be-A-Monster" Contest. Danny Miller, co-host on Augusta's Tall 12 Bandstand Show, makes the presentation to the Eeek Creature.**

FAMOUS MONSTERS OF FILMLAND®

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KING KONG, as customized by the Michigan monster model winner of Aurora-Universal's **Famous Monsters** contest.

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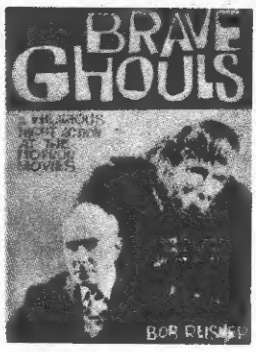


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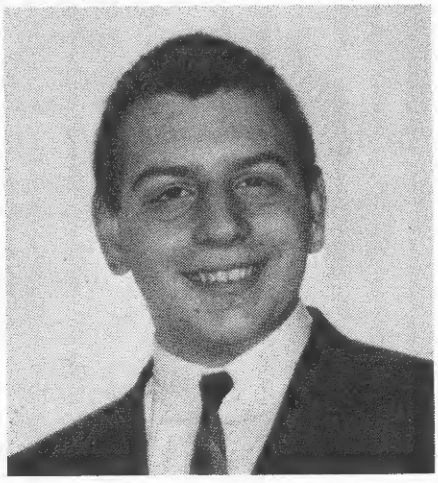
# FREE!

**PRIZES** this isssue to JEFF HAVERLAH of Houston, Tex.; KEVIN FANNING of Kensington, Md.; and STERLING VAN WAGENEN of Provo, Utah. Each of these readers has been mailed a filmonster collector's item in appreciation of his exceptional contribution. And, in recognition of efforts Above & Beyond the Call of Duty, this issue is gratefully dedicated to



**JOHN BRUNAS**

of 7 Edgewater Rd., Cliffside Park, New Jersey 07010. Without thought of any reward, but only to be helpful to the editor, John researched & typed a 19-page Checklist of 117 motion picture personalities who have been associated with horror films. Then, before we had recovered from the shock of receiving his Checklist, he turned around and presented us with a typed list of the casts of 331 monster movies! Work like this must take weeks. We had to call John from California to thank him personally. Dedicating this issue to him is small enough reward. Incidentally, you'll be interested to know John puts out his own amateur monster magazine, a publication called **Chillers,** 40 pages for 40c, the current issue featuring a foto-offset cover and dittoed articles such as an interview with Boris Karloff & Peter Lorre, reviews of THE BAT, ATLANTIS, LADY IN A CAGE; fiction, obituaries, "Thriller" feature & many other interesting items.

**WORTH THE WAITE**

I knew it would come sooner or later! It was bound to happen! Millions of fans expected it! And now, it's here!!!! I happened to be in the store when I chanced to see the Sept. edition of LOOK magazine. I saw Boris Karloff on the cover and the title, MONSTERS: WHY OUR CHILDREN ARE WILD FOR HORROR MOVIES, TV & GAMES.

I was happy, upon reading the article, to see **FM**'s editor mentioned, as well as a foto, and Jim Warren, publisher. I was happy to see that **FAMOUS MONSTERS OF FILMLAND** is a very popular magazine. I was happy to see that its editor is the foremost authority on science fiction & horror, as if I already didn't know.

**But . . .** I was unhappy to see that Peter Lorre's picture wasn't there, only his name. But, dear old Boris & Price were there. I don't care for Lon Chaney Jr. Why? Ever since what he said about **Fractured Flickers.** He has no sense of humor. That's the trouble with this world. A lot of other people's fathers are on that show, too. But you don't see them complaining.

**RONALD NORMAN WAITE**
**Trenton, NJ**

**● In case you missed it, reader Waite refers to the 8 Sept. '64 issue of LOOK. In the filmonster feature you'll also find fotos of Robt. Bloch & Fritz Leiber and some Outer Limits monsters. Elsewhere in the issue there is also a foto of a make-believe brontosaurus.**

**HAMMER VAMPS PUT ON THE DOG**

In DRACULA, did Bela Lugosi have extended canine teeth as did Christopher Lee & David Peel and all Hammer vampires? I have never seen a foto of him with them showing.

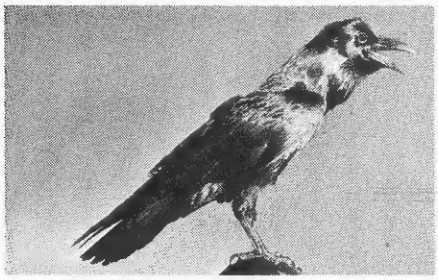
**TIM STOUT**
**"Castle Cary"**
**Westcliff-on-Sea**
**Essex, England**

**● No, Bela did not display fangs in DRACULA. Incidentally, while concentrating on Chris Lee & Mel Ferrer in THE HANDS OF ORLAC, one might fail to notice David Peel in the same picture. He has an extremely brief role as the pilot of the plane in which Orlac crashes.**

**RAVES FOR "THE RAVEN"**

I'll exterminate the next person who has an unkind word for the AIP '63 version of THE RAVEN. **(You don't offer a very great inducement.)** In past issues I have been subjected to all sorts of criticism from loyal fans (?) who don't know a masterpiece when they see one.

just because the movie wasn't entirely Poe's work. After all, how could it have been: it was just a poem too short to be made into a movie. Not that I am knocking Poe, because he is obviously the greatest literary genius who ever lived. So what! I'm sure that if Mr. Poe was



**"THE RAVEN soars high above them all"**

alive today he would be proud to have the AIP version of THE RAVEN to his credit. The movie was just great, excellent. It had everything: comedy, horror, elegant wardrobe, not one moment was boring, magnificent special effects (which should have won an Oscar), not to mention one of the greatest casts ever assembled for a horror movie. I think Richard Matheson deserves every recognition possible for his successful movie. I myself saw it 7 times and if it is ever reissued I will see it 7 more times. During my 14 years of living I have seen roughly 312 horror, sci-fi, etc. movies, but THE RAVEN soars high above them all. Anyone who saw the movie and has a fair background of horror movies will undoubtedly agree.

**LAWRENCE MODRY**
**Buffalo, NY**

**● You have just read a letter by an optimist. Merritt was alive to weep when he saw his 7 FOOTPRINTS TO SATAN turned into a farce. One day during the filming of THE RAVEN, on the set, the President of the company said to me, in effect, "We meant this to be a comedy—but I don't know! Maybe we should show Poe at the end, spinning on top of his grave!"**

**PESSIMIST**

In regard to motion pictures in general, I can think of no better description than the one Rod Serling used for television, "diseased organism." Probably the only decent sf movie in the last 30 years was LORD OF THE FLIES. **(Now there's an arguable statement! As one who has seen virtually every imaginative movie ever made since 1923—and revivals of many filmed before that —I would certainly say that LORD OF THE FLIES belongs in Walt Lee's definitive Checklist of Fantastic Films. I saw it previewed with Ray Bradbury; he hated it, I thought it was great. But I didn't consider, then or now, that I was seeing a science fiction picture. An odd film, an offbeat one, one I would certainly recommend to fantasy fans. Come to think of it, ages ago in the old Argosy magazine they had a term for this kind of tale: "off-trail." But whether LORD OF THE FLIES was sci-fi or no, I take strong exception to the assertion that there were probably no other decent scientifilms in the past 3 decades, and offer the names in evidence of: TRANSATLANTIC TUNNEL, THINGS TO COME, WAR OF THE WORLDS, DELUGE, THE CREEPING UNKNOWN, VILLAGE OF THE DAMNED, ENEMY FROM SPACE, DESTINATION MOON, FIRST SPACESHIP ON VENUS and DR. STRANGELOVE. Also the recent modestly budgeted, unspectacular but soundly humanly interesting UNEARTHLY STRANGER, which I consider to be the "sleeper" of the year.—FJA)** Everything else is either monsters from the moon or somewhere. Space wars in which fledgling Earth manages to clobber the big bad Mysterians and other such trivia. **(Altho I personally had reservations about both of them, I know most scientifilm lovers were very large for FORBIDDEN PLANET & TIME MACHINE also.)**

Same with television. **The Outer Limits** is probably the lousiest (literally) flop sf fans have witnessed. **(Not this fan.)** Why the heck don't they have mass media sf handled by someone who knows a little about it (not about mass media, about sf)? The field is certainly being helped little by incompetents like Stefano and —yes—Serling. About the only good thing on TV over the last year that was even remotely sf was a very good adaptation of Mr. Bradbury's **The Jar.** Quite frankly, I think they should dump the whole business. **(In that event I would have missed such** Outer Limits **treats—to my taste —as the one about the man who evolved thru various stages to the supermentality of the far future; the house where time stood still; the plot against the President of the United States, involving malleable faces; etc. And, on other occasions, the late Sir Cedric Hardwicke in the great "Mr. Crane"; "The Power", which Geo. Pal is now developing as a feature-length film; Geo. Orwell's "1984"; Robt. Lindner's remarkable "Jet-Propelled Couch".)** If someone comes along who's willing to take the time & mental effort to produce good science fiction on film, okay! good! garlands of Moon Flowers to the man. But until then, why not just forget it—sit back and remember fondly those wonderful days when "twilight zone" was nothing more than synonymous with dusk and the wonders of METROPOLIS reigned supreme! Incidentally, the book "Metropolis" was quite incredibly bad. That purple prose nearly drips off the page. Perhaps if it had been van Vogt that had written it . . .

**JOHN C. BOLAND**
**Moline, Ill.**

**● John, who resides at 2328 - 47 St., publishes** The Solarite, **25c a copy, "a magazine for beginning writers of sci-fi." Here's hoping he develops some new professional talents.**

**SON OF RAY**

Analysis of No. 30:

The cover painting of Lugosi was one of your best in a long time. Let's have more covers from that Russ Jones! **(Russ has proved extremely popular with the majority of our readers right from the start.)**

**Frankenstein's (Latest) Creation**

**Kiwi Kingston**

Great stills & info on FIRST MEN "IN" THE MOON.

Your tribute to the late Peter Lorre, "A Monstrous Loss," was excellent.

"The Return of Frankenstein"—great, best article in the issue! Stills & story both very well done. The film itself (EVIL OF FRANKENSTEIN) turned out better than I had expected originally. Altho the make-up for Kiwi Kingston as the Creation was somewhat laughable, this was able to stand out as quite a good film. It was exciting and had an unusual amount of interest . . . a factor many of our recent terror films do not possess. The fine acting of Peter Cushing added to this. However, you erred on pg. 29 when you said in REVENGE OF FRANKENSTEIN the doctor's body was beaten & his brain

***continued on page 73***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I certify that the statements made by me above are correct and complete.
JAMES WARREN, Publisher

# MONSTER LAND U.S.A.

## Our Editor tours Universal City & returns with Tantalizing Tales of Monsters and Munsters!

**THEY** recently rolled out the red carpet for this magazine's editor at Universal City.

We've seen red carpets before but not *that* red. It was so freshly dyed that the crimson coloring came off on the soles of our shoes with each squishy step.

At least we *hope* it was dye.

It was as scarlet as Dracula's lips.

**Herman Munster is about to convert the family radio into a short-wave set by adding a sprinkle of spray from the Atlantic Ocean, while Lily Munster looks on.**

Lily Munster. Her husband took her for bat or for worse.

## macabre memories

"The firstime I was ever here was 30 years ago," I told my guide from the TV Publicity Dept. "They invited me over to see a projection room preview of THE BRIDE OF FRANKENSTEIN plus an instalment of the serial CALL OF THE SAVAGE with Buster Crabbe. He played Jan of the Jungle, a kind of poor man's Tarzan created by Otis Adelbert Kline, the poor man's Edgar Rice Burroughs. A few years later he was making FLASH GORDON and BUCK ROGERS serials here on the same lot.

"I was perhaps 19 at the time and Elsa Lanchester as the Bride seemed about 10' tall to me. Recently when I interviewed her I was amazed to find that instead of being an amazingly tall slim creature she had more the figure of the late Peter Lorre! I now stood far taller than she. Which is not to take away any of her abilities as an actress or not to say what a charming woman she was."

## the munchers

We went directly to lunch in the Studio's sparkling new eatery, passing Debbie Reynolds on the way to our reserved booth. I had hardly begun to eat when I recognized Robert Bloch (he was pedaling his bi-Psycho) and hailed him over to our table.

Being Robert Bloch, he hailed me right back. With hailstones—what else?

I told him I had seen the preview of his NIGHT WALKER the week before and its climax had me right on the seat of my edge.

A little later, my companion spotted the men who write THE MUNSTERS, and introduced me to them. One of them admired my Bela Lugosi Club badge so much, the one I was wearing on my lapel, that I took it off & gave it to him.

I can't bear to see a grown man cry.

## off to munstersville

Then it was "heigh-ho & away we go" to where the Munsters were working. Or, rather, first to where they *weren't* working: several empty & deserted sets where they spend a lot of their time but at the moment they were on another Sound Stage. But my guide wanted to be sure I saw everything and so he showed me all around: Grandpa's combination laboratory-dungeon . . . the chessboard where he plays with an invisible opponent . . . the pet bat (suspended by all-but-invisible piano wires) that flaps up & down the staircase . . . the cobwebby corridors . . . the kookie cuckoo clock . . . the sliding panels . . . the creepy paintings on the dusty walls . . . etc.

Then off again to another part of the Studio in search of the sign that would warn all & sundry, "Here There Be Munsters!"

## operation : cut-up

When we arrived on the shooting set the director was just set to shoot the following scene:

*Grandpa Munster, with his pale moon face, blackbird-beady eyes, black leather gloves (tanned bat skin), funeral parlor tuxedo and great swirling*

**"What's tea without a little TNT to give it a kick?" asks Grandpa Munster as he adds some liquid dynamite to a cup of freshly brewed tannic acid.**

**Lucky Little Devil! What would YOU give to be in the shoes– pointy ears & all—of young Butch Patrick, better known as Eddie Munster?**

**The latest thing in Hearse Hotrods, fully equipped with flat tires, hospital siren & fluid drive. When questioned, Grandpa Munster refused to say *what* fluid makes the car drive. Asked what make it was, Herman Munster replied: "Why, a Ghoulsmobile, of course!"**

*cape with high Ming collar, stands "at the ready" behind an operating table.*

*"Monkey wrench!" he calls to his assistant. His vampiric daughter* (Yvonne de Carlo) *hands it to his demonic grandson* (Butch Patrick) *who in turn turns it over to Grandpa* (Al Lewis).

*At that point, onlooker Fred Gwynne, the Munster who looks like Henry Frankenstein's karloffian monster, staggers, grows weak in the knees & falls on the floor.*

*"What's the matter with him?" asks Grandpa as he continues to operate on the mechanical man beneath his hands.*

*Explains Lily Munster: "You know he never could stand the sight of oil."*

## meeting the munsters

After the scene was shot, I was introduced to the various Munsters. Super-tall Fred Gwynne's frankensteinian make-up was so perfectly applied that, standing within inches of him, I could scarcely detect the border where his headpiece joined his forehead. Mr. Gwynne was very jovial. I handed him a copy of *FM* and for the next 10 minutes he looked thru it carefully page by page.

Lily Munster was applying her long dark artificial nails. One of them slipped off the end of her finger and glided onto the floor, where it lay looking like a black beetle. I retrieved it for her and she thanked me with a smile that was anything but scary. She told me her 2 young children would be crazy about my magazine so I gave her copies to take home to them.

Then I met the child star of THE MUNSTERS, Butch Patrick. "How old are you?" I asked. "Ten,'; he told me. He began acting in 1961, appearing opposite Eddie Albert in THE TWO BEARS, later with Bobby Darin in PRESSURE POINT. In TV you've seen him in *The Untouchables* and *My Favorite Martian,* among many other shows. Just as I was about to tell him I knew thousands of young boys who would gladly *pay* to play his role, and ask him how it felt to be performing in a monster show, a truly monstrous thing happened: his on-the-set *school teacher* called him into a little hut for a history lesson! Even young monsters can't escape the horrors of homework!

## master make-up artists

I got into a conversation with the gentleman who was touching up the make-ups of the various Munsters and he told me that he knew Jack Pierce very well. He had nothing but highest praise for this elderly artist, still plying his trade, who created the original Frankenstein, Mummy and many other memorable make-ups.

After leaving the Munster set, my guide took me to the Make-Up Dept. itself. Unfortunately its current King, Bud Westmore, wasn't there that afternoon, but I did get an eyeful of amazing models & masks that would make a ghoul drool.

There were a million fabulous things! Life-masks of Peter Lorre & Lon Chaney Jr. . . . small models of the Metaluna mutant . . . a life-size head of a Medusa with writhing snakes for hair . . . dinosaurs from THE WORLD UNKNOWN.

It was like watching a score or more of monster movies on TV, all at once!

I was even shown the model head of Boris Karloff as he appeared in THE SON OF FRANKENSTEIN.

It was a day to remember.

And, as part of an editor's job, I'm glad to share my memories with you. **END**

Mr. & Mrs. Munster spend a quiet evening at home listening to "People are Phonev" on their hi-fi radio set.

# YOU AXED FOR IT

From 500 requests we have picked 5 pictures that we are sure many of you will appreciate seeing in print. If you have a special favorite, let us know by writing to Dept. UX4, 1426 E. Washington Lane, Philadelphia, Penna. 19138, and Dr. Acula will do his worst to oblige you in a future issue.

*Horrors!* This scene was cut out of the American version of *HORRORS OF THE BLACK MUSEUM*, Herman Cohen's color hit of 1959. Here Michael Gough reveals his villainy for JERRY CARVETH, MARK BURNS, GERALD F. SARAUER, BILL FREELS, JOE GIBBS, DENNIS SMITH, SCOTT RIBACK & JACK TYDINGS.

**When it appeared as a newspaper ad all over the country, this fantastic artist's concept of Vincent Price's face from *MASQUE OF THE RED DEATH* made such a hit with horror fans that they wanted a better, more permanent reproduction of it. Here it is for *all* of you and in particular RAE PICKERING, JOSEPH SEECHACK, JEFF SMITH & MARK E. HAAS.**

**ERNIE KIRKHAM, DONALD PETERSEN, HANK MOREIRA, THEODORE V. STEIN II, JUNIOR MURAKAMI, MIKE MEUROW, MICHAEL D. McGUIRE, TOM MONTGOMERY & RAY GOODMAN all wanted to see "something unusual." This is it!—from *THE 5000 FINGERS OF DR. T,* a Columbia color fantasy of 1953.**

**"Something spooky" was requested by ROGER AMERY, ALLAN YANKIELUN, LEON FIFE, SUSIE LENART, JOHN GARISH, STEVE DURALL, RODGER PAINTER, STEVE PADDACK & JON WEST. What better than *THE GHOST BREAKERS?* —the Paramount picture of 1940 starring Bob Hope and featuring Richard Carlson, Paul Lukas & Anthony Quinn.**

**The Fly buzzes again for ERNEST ENS, JON HEDMAN, ROBERT & JOHNNY OLLEY, JOHN JIRGAL, MRS. SHWAB, DAVID S. BLACK, MITZI NORGAY, GREG TILLMAN, MATTHEW SCHALLER & TOMMY BELL in 20th-Fox's 1959 thriller, *RETURN OF THE FLY* with Vincent Price.**

END

# TERRIBLE TERROR FROM TUCSON

## from outer arizona, a monster maker

EVER heard of Aztec Film Productions? One day you may!

At the moment they consist of Ron Quinn, who is a news photographer for TV station KOLD in-Tucson, Ariz., his brother Chuck, and 3 of their friends. They average a production of about 2 films a year. Their pictures are in 16mm color & sound.

**Nine months on Planet Spica, outside our Solar System, and a man becomes—a monster.**

**Man into Monster in 3 operations. (1) Ronald Quinn covers hair with skull cap, prepares to don mask. Mask was made over a cast of his face so that it would fit perfectly. (2) The false teeth which fit on the outside of his face are grasped firmly in his mouth by their backside. (3) Mask in place, Ronald now has body make-up (green) applied by Chuck Quinn.**

A few of their films have been telecast in Tucson.

THE ALIEN is one of their monster movies. It's about a Cyclopean creature from another world whose huge head is a bright red covered with external green veins. Below its giant single eye are 8 mouths!

## space monster

Another of Aztec's creature features is RESCUED. Here's the exclusive story on it:

The time is 1987. The World Government has sent a spaceship to the star cluster of Aries in search of a planet similar to Earth because the exploding population problem has become a serious menace. Mars . . . Venus . . . Jupiter . . . Mercury . . . all the planets of the solar system have already been investigated and found unfortunately unsuitable for human colonization.

Four months before the picture opens, an astronaut named Hull had taken off with his crew in a space vehicle traveling faster than the speed of light—over 186,000 miles per second!—headed for the planet Spica.

After Hull and his crew had landed on Spica, they had started exploring, when suddenly their communication with one of earth's space stations stopped. Three months later the government posted a notice that a volunteer investigator from the artificial satellite was requested. Only one could go as there had to be room on the ship for the return trip if any survivors were left on Spica.

Capt. Cassidy volunteered . . . and was accepted.

After many months of travel at incredible speed, Cassidy's ship comes within range of the distant planet. When his craft lands and the hatch door is opened, he finds himself on an all-green world.

Cassidy searches and finally finds Capt. Hull's ship. While he is looking it over a strange monster charges out of the nearby trees at him. He draws his gun and fires . . . killing it.

Examination reveals the thing to be humanoid in form but there the resemblance to anything human ends.

Its eyes glared from black holes in a sickly greenish head.

The body too was green, and the skin—if it could be called that—was pulpy . . . shimmering & Slimy.

Was this one of the things, Capt. Cassidy wondered, that got Capt. Hull and his crew?

## the green splotches

Cassidy examines Hull's ship. The atmosphere of the strange planet has rusted the ship's metal in a matter of months. Tarnished to a dull green, it stands like a giant tombstone. Here & there the surface is completely eaten away, revealing its rotted interior thru its metal skeleton.

Cassidy returns to his ship. He radios Earth: "No sign of Capt. Hull or crew. Spica inhabited by creatures which undoubtedly killed all."

The order comes: "Return to Earth at once."

He tries to start the ship but there is no response.

He tries calling Earth again but the radio is dead!

He finds the radio wires eaten away and a strange green mold starting to grow on everything.

He tries to repair the radio but cannot cope with the mold.

Then a most ghastly thing begins to happen: the mold starts to grow on his spacesuit . . . rotting it away before his eyes!

## menace of the creeping mold

In a matter of weeks the mold almost completely demolishes the suit. The ship is covered with the slimy substance. Everything is slowly being eaten away but Cassidy lives on. But for how long? He is breathing the spores into his lungs.

One day a small patch of mold appears on his face.

Months pass and the mold starts to cover his body. It seems to be feeding on his tissues—undoubtedly it is growing internally as well!

He can't bear to look at his reflection any more.

Months pass and he starts to lose his voice. It grows husky & weak.

## one of the mold people

Almost a year goes by. Then one day as Cassidy is walking near some trees he hears a spaceship. The rescue craft lands near what is left of Cassidy's ship.

Now for the firstime, as Cassidy spins around fast, the audience sees what time has done to his face. He looks ghastly. His eyes are sunken in dark holes. His head & body are a pale pulpy green, shimmering & slimy.

The new ship lands and 2 crewmen climb out.

Cassidy runs toward them with relief, wildly waving his arms.

The earthmen see this frightening apparition coming and their eyes grow wide with horror.

They fire!

He pitches forward, bleeding, and everything becomes quite clear:

*He* has become a monster—the same kind that he thought was about to attack him when he landed.

As the final blackness closes in, he realizes that in the beginning he killed one of the survivors of Capt. Hull's crew just as the new rescuers have killed him.

Last scene of all: the new pair walk away toward Cassidy's ship. One is seen rubbing his neck. On it is a small patch of green mold . . .

## film facts

The actors & technicians at Aztec have sometimes spent as high as $1400 on a film altho they try to keep the budget pretty low. Ron writes the scripts, directs, does the special effects & make-up. Brother Chuck is cameraman & sound technician. A friend, Walter Fisher, is in charge of lighting; Walter Roeder is assistant cameraman.

About 5 to 6 weeks go into writing a story; 2 months searching for locations & actors; 2 weeks or more are devoted to the special effects; and altogether it takes about half a year to complete a film.

Following RESCUED, the Arizonians plan to make home movie versions of films with such titles as THE TIME TRAVELER, A GRAIN OF SAND and "maybe—someday—WAR OF THE WORLDS."

May their amateur efforts one day be worthy of professional release!

**END**

**"Here I am," says Ron Quinn, "ready to die before the camera lens. I was in this make-up 2 hours." Other amateur home monster movie makers will be featured in our next issue (#33) when the winners of our TWIN OF FRANKENSTEIN & SIEGFRIED SAVES METROPOLIS prize contest are revealed in an exciting foto-story.**

# THEY'LL LEECH YOU ALIVE

## Meet Mr. Sardonicus' Slaymate

**Looks like Awful Oscar (Homolka) is about to offer lovely Lorna (Hanson) a polliwog to help her clear up that frog in her throat.**

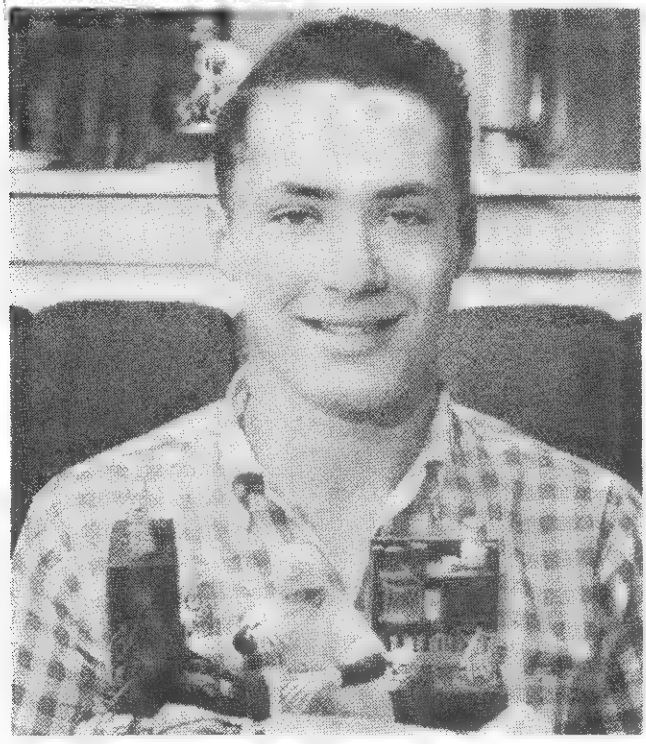
William Castle gave the world goosepimples in 1961 when he produced Ray Russell's macabre story of a modern "Man Who Laughs," MR. SARDONICUS. Most of the horror in the picture was supplied by Guy Rolfe but here Oscar Homolka does his share to scare the audience.

Oops!—Oscar did a *bad* thing! He put leeches on the poor girl's face and now she's sad and forLorna.

END

# MASTER MODEL MAKER WIN

# AWARDS FOR THE EST YOUNG MO



WINNER #1 GREG GELLMAN

## the miracle of the young americans

We never knew just how full of imagination & knowhow you were, you of the Under 21 set. At the onset of the Aurora-Universal-FM contest it was obvious that we were going to get a fantastic number of entries and a number of fantastically great ones, but the customizing abilities of the kits' customers amazed one & all; the local store dealers, the authorities at Aurora, the officials at Universal, and the staff of *FM*.

As you recall, contestants were to assemble any model of their choice—the Frankenstein monster, the Wolfman, the Mummy—then paint them, alter them, add to them, perk them up. Anything went, such as the addition of real materials: nuts & bolts for the Frankenstein creation, cloth for the 3700-year-old Kharis, animal hair for Larry Talbot in his werewolf form. The only limits were the outer limits of individual imaginations.

Each & every entrant who submitted a finished model to his local dealer for judging received an attractive 8-1/2"x 11" Master Monster Maker Certificate (pictured in article) on heavy parchment-like paper, suitable for framing.

# INERS

# NATION'S GREAT-NSTER TALENTS!

Each of the 3 Store Winners received a Prize Plaque designed especially for the contest. Featuring ■ 3-dimensional likeness in 4 colors of the Frankenstein monster, the plaques (imprinted "First Place," "Second Place" or "Third Place") were already framed & hardboard-backed for immediate display.

All State Winners received from Aurora ■ complete kit of customizing materials to enable them to create an original horror movie set.

Each of the 48 State Winners will receive free subscriptions to *FAMOUS MONSTERS OF FILMLAND* running till the year 1970!

All State Winners have received a complete collection of AURORA MOVIE MONSTER MODEL KITS and will receive pre-production samples of *every new Aurora Monster Kit to be developed in the future!*

In addition—! Not announced, but as an extra special surprise, each regional winner has been sent a free model of Aurora's "biggest" item to date, BIG FRANKIE!

## the grand prize winner

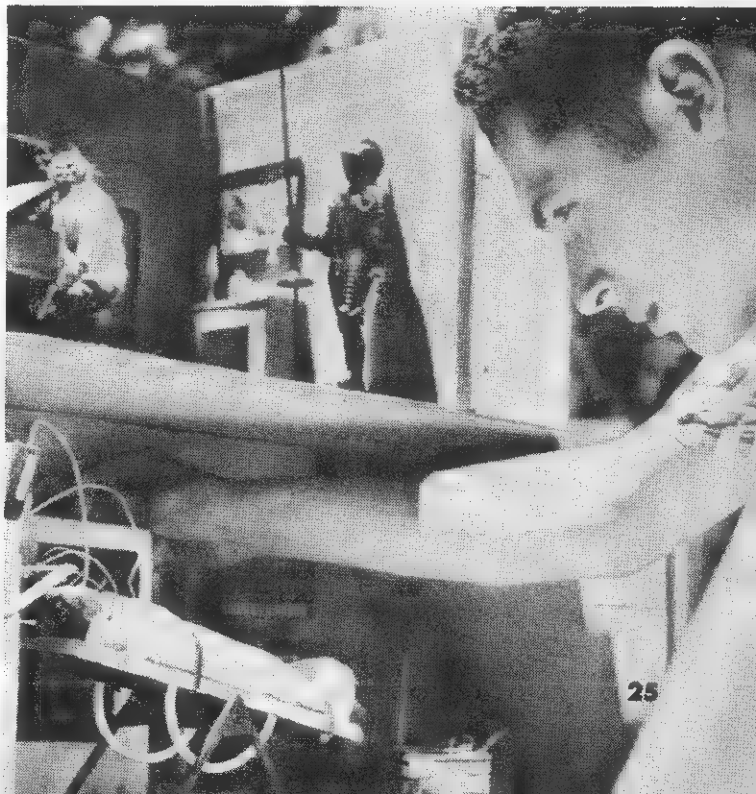
And the grandest prize of all:

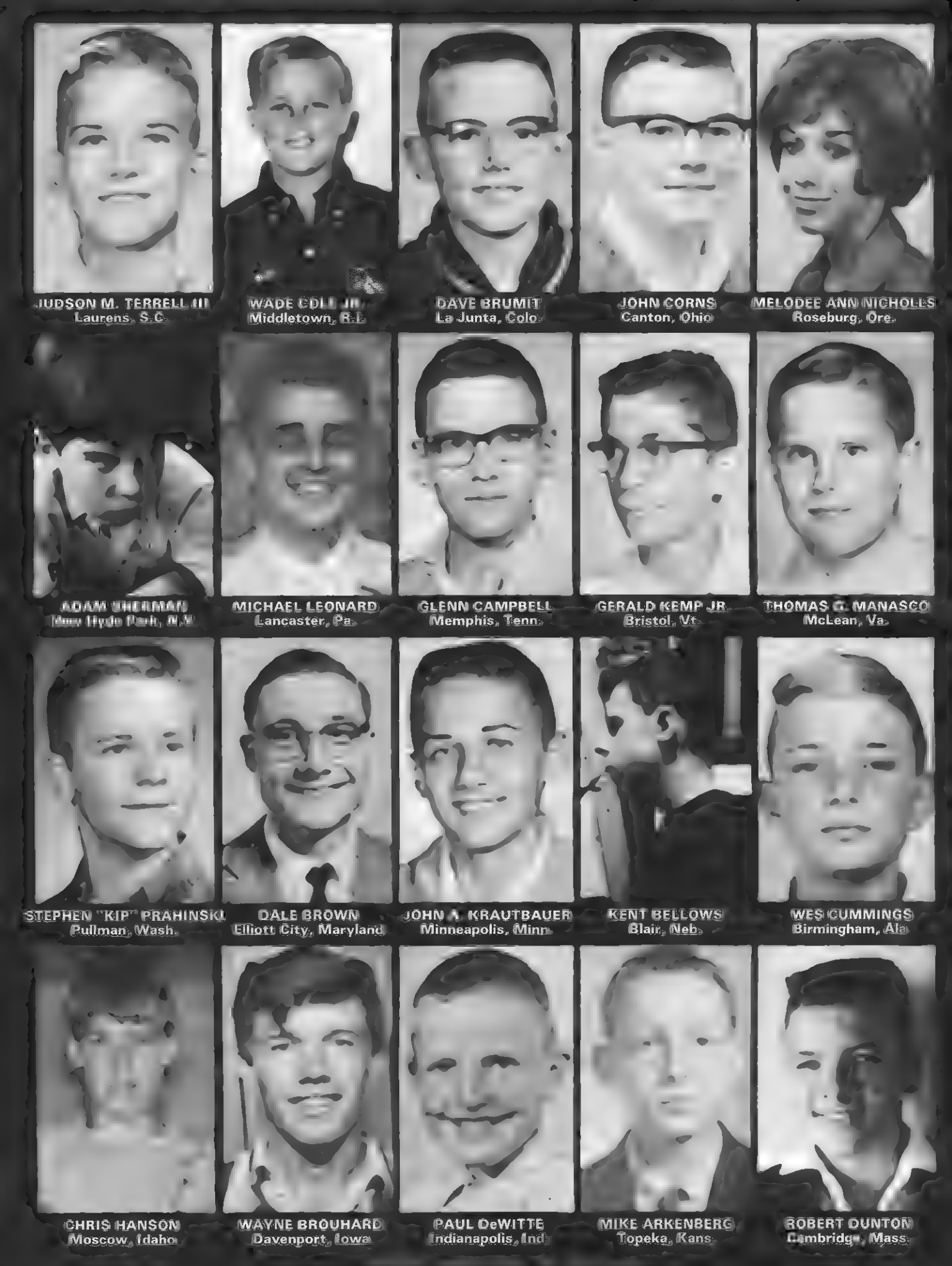
*A free trip to* HORRORWOOD KARLOFFORNIA!

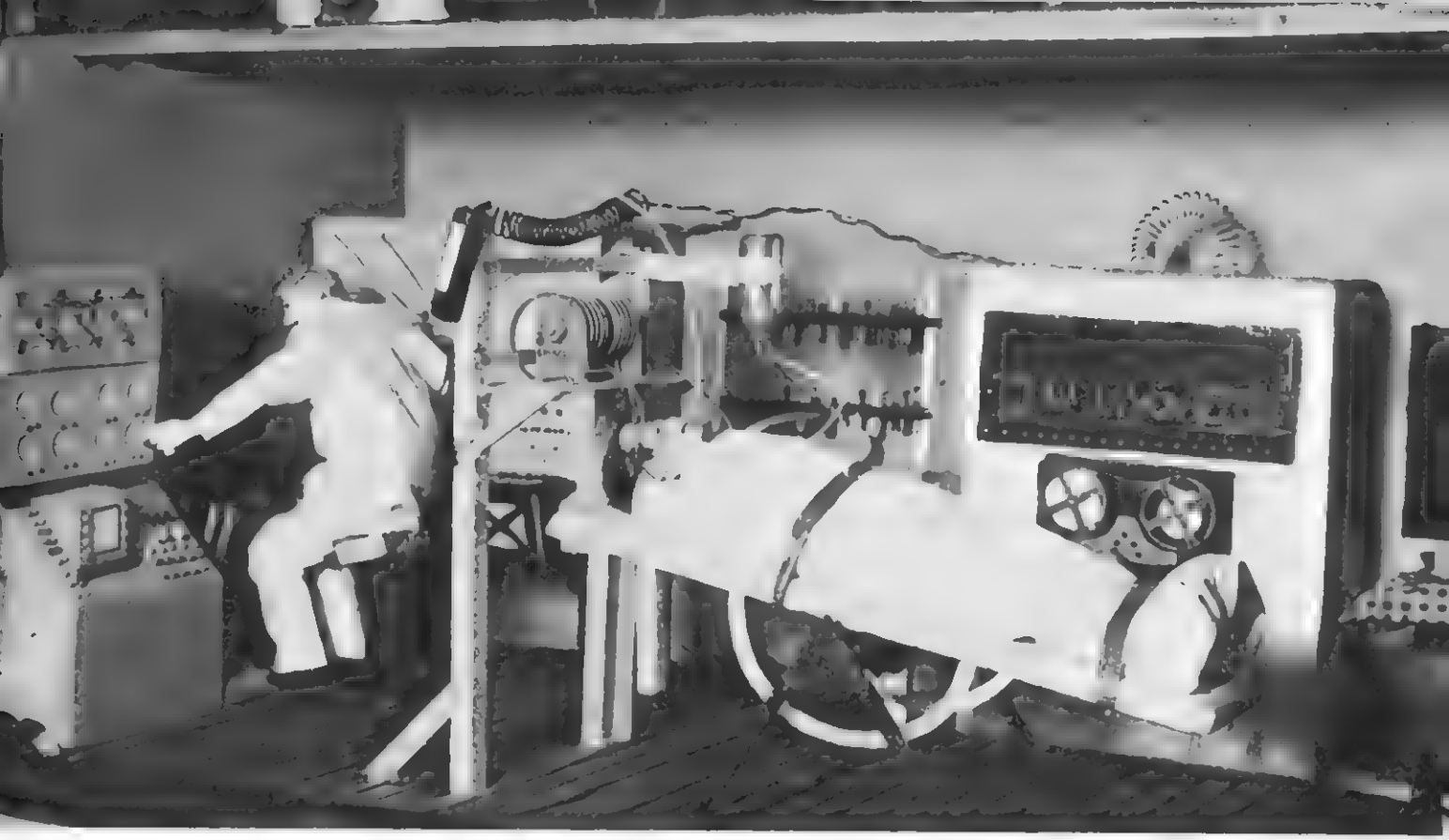
That trip was won by *Greg Gellman,* ■ 16-year-

*continued on page 34*

**Greg the Great puts finishing touches to Fabulous Two-Storey Tall Prize-Winning House of Horror Models.**




JUDSON M. TERRELL III
Laurens, S.C.
WADE COLE JR.
Middletown, R.I.
DAVE BRUMIT
La Junta, Colo.
JOHN CORNS
Canton, Ohio
MELODEE ANN NICHOLLS
Roseburg, Ore.
ADAM SHERMAN
New Hyde Park, N.Y.
MICHAEL LEONARD
Lancaster, Pa.
GLENN CAMPBELL
Memphis, Tenn.
GERALD KEMP JR.
Bristol, Vt.
THOMAS G. MANASCO
McLean, Va.
STEPHEN "KIP" PRAHINSKI
Pullman, Wash.
DALE BROWN
Elliott City, Maryland
JOHN A. KRAUTBAUER
Minneapolis, Minn.
KENT BELLOWS
Blair, Neb.
WES CUMMINGS
Birmingham, Ala.
CHRIS HANSON
Moscow, Idaho
WAYNE BROUHARD
Davenport, Iowa
PAUL DeWITTE
Indianapolis, Ind.
MIKE ARKENBERG
Topeka, Kans.
ROBERT DUNTON
Cambridge, Mass.



**Just one small portion of Winning Model, showing Amazing Detail of Many Miniature Props used to *customize* Aurora's Fiendish Figures.**

**Now we know what became of Baby Jane—and her twin sister June: the Creature from the Br-e-a-ack Lagoon got 'em! (State-winning concept by Georgia's 19-year-old BENJAMIN WILLINGHAM of Atlanta.)**

LANCE L. B. HERPICK
Detroit, Mich.

KEVIN PATRICK SCHMIDT
St. Louis, Mo.

BILLY ECKART
Miles City, Mont.

ERNIE McGRATH
Carson City, Nev.

BRUCE JOHNSON
Blytheville, Ark.

WILLIAM [illegible] VENDASI
Dover, New Hamp.

PAM MICHALS
Phoenix, Ariz.

MARK STANGE
Albuquerque, New Mex.

CHUCK & SCOTT MESSING
Fair Lawn, N.J.

ALAN J. TAYLOR
Dover-Foxcroft, Maine

MIKE WALKER
Lexington, Ky.

STEPHEN ROUILLIER
New Orleans, La.

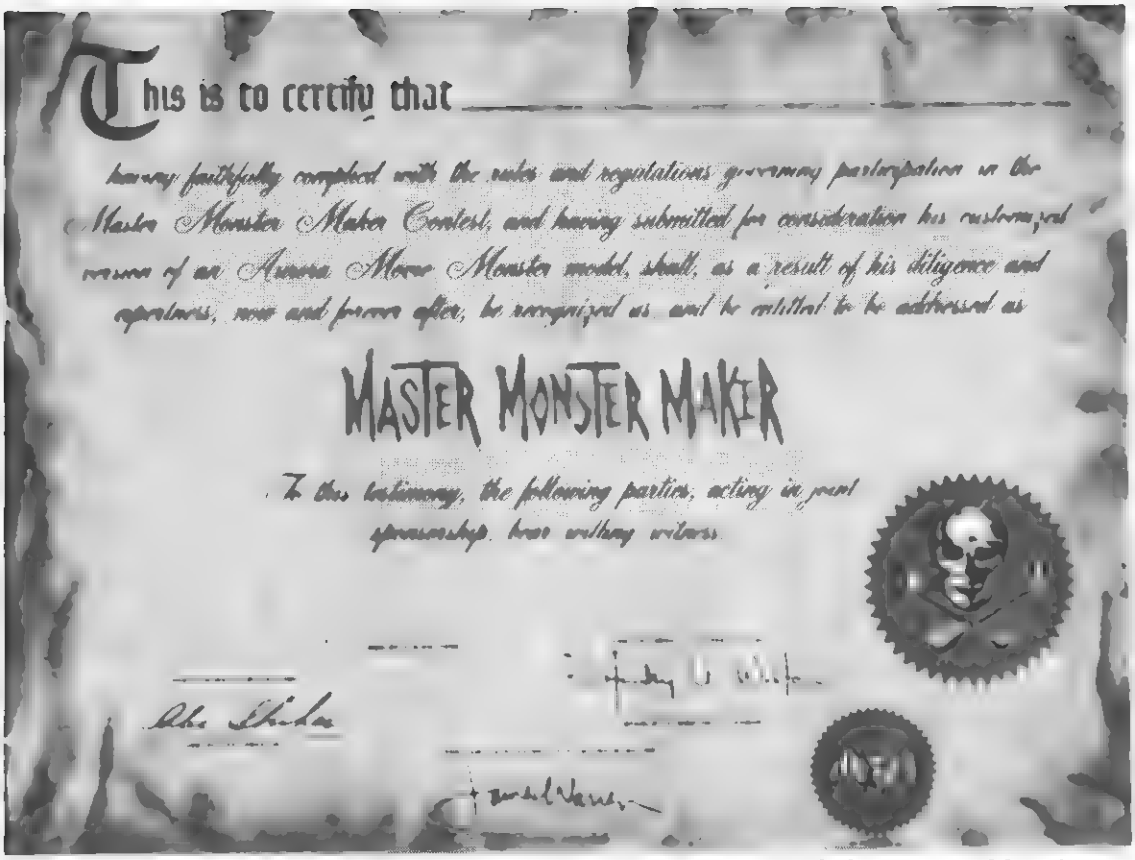
**OTHER STATE WINNERS:**

**DEAN FOSTER, La Jolla, Calif. . . . DAN O'BRIEN, Milford, Conn. . . . JEFFREY DAVIS, Wilmington, Del. . . . JOSEPH J. DONOVAN, Tampa, Fla. . . . BENJAMIN WILLINGHAM, Atlanta, Ga. . . . KIM WILDE, Oak Park, Ill. . . . DONNIE MEDLEY, N. Wilkesboro, N.C. . . . DAVID KENT, Rapid City, S. Dakota . . . JIMMY MILLER, San Antonio, Tex. . . . DAVE MAYFIELD, Bountiful, Utah . . . STEVE MARTIN, Charleston, W. Va. . . . TOM SCHULTZ, Marshfield, Wisc. . . . and KERRY SMITH of Anchorage, Alaska, and REINALDO LOPEZ of Bayamon, PUERTO RICO.**

**Blownup portion of prize-winning entry of KEVIN PATRICK SCHMIDT of St. Louis, Mo.**

KING KONG smok in New York, the customized concept of LANCE HERPICK of Detroit, Mich.

A *portion* of "Frankenstein's Old Lab" as envisioned by Lancaster, Pennsylvania's 13-year-old winner MICHAEL LEONARD.


This is to certify that _____

having faithfully complied with the rules and regulations governing participation in the Master Monster Maker Contest, and having submitted for consideration his customized version of an Aurora Movie Monster model, shall, as a result of his diligence and aptitudes, now and forever after, be recognized as and be entitled to be addressed as

MASTER MONSTER MAKER

In this testimony, the following parties, acting in good stewardship, have written writers.

The coveted Master Monster Maker scroll awarded to each of the state-wide winners.

KEVIN PATRICK SCHMIDT, youthful pride of Missouri, shows prize-winning form in this St. Louis entry.

Another look inside the huge Frankenstein Lab, created by MICHAEL LEONARD (13) of Lancaster, Pa.

Dracula operates on Frankenstein in this fine customizing job by CHUCK & SCOTT MESSING of Fair-lawn, N.J.

The Phantom of the Opera (Eric) uses The Hunchback of Notre Dame (Quasimodo) as his assistant in that weird experiment on the Frankenstein monster, as envisioned by JOHN CORNS of Canton, Ohio.

Amazing detail made KEVIN PATRICK SCHMIDT of St. Louis, Mo., a master creature-customizer.

The Monster in Chains, a scene suggested by THE BRIDE OF FRANKENSTEIN, created by DAVE MAYFIELD (16) of Bountiful, Utah.

*continued from page 25*

old honor student of Del City, a suburb of Oklahoma City, Okla. Accompanying Greg was his proud & grateful mother, Mrs. Gerry Gellman, who shared in her son's success by flying with him to the fabled Celluloid City on an American Airlines magicarpet.

Greg & his mother stayed at the famed Hollywood Roosevelt Hotel, on Hollywood Blvd., just a giant step away from Grauman's Chinese theater, where mighty King Kong himself once dominated the forecourt in 1933. One of Greg's first actions upon arrival in Hollywood (he was met at the airport by *FM's* editor & photographer) was to compare his feet with the footprints of John Barrymore, who starred in one of the silent versions of DR. JEKYLL & MR. HYDE.

The Gellmans hadn't been in Hollywood 24 hours before they had seen or met *Herman Munster, Robert Bloch, Cary Grant, William Castle, Natalie Wood, Ib Melchior, Tony Curtis* . . .

Alice in Wonderland never had anything on the Gellmans in Monsterland—but you'll get that whole exciting story in words & pictures in the very next number of *FM!*

# Kongratulations

The sponsors—the Aurora Plastics Corp., Universal Pictures Co. & Famous Monsters of Filmland—wish to express their sincere congratulations to all the great winners of this Creature Customizing Contest, the most exciting successful contest yet held in the history of movie monsterdom.

END

KING KONG crushes again—buildings! cars! people! everything in his path! As re-created by 12-year-old state-winner ROBERT DUNTON of Cambridge, Mass.

This excellent montage of many monsters is all the more remarkable when we take into consideration that its 13-year-old winner is a *girl!* It's the very fine work of PAM MICHALS of Glendale, Ariz., and we draw to your attention the particularly amusing concept of the spider with the head of Lon Chaney!

A MAN EIGHT CENTURIES OLD WITH A LUST FOR REVENGE, A MAN DOMINATED WITH A BLIND MADNESS FOR BLOOD! FEARED FOR YEARS BY THE LIVING... MASTER OF THE DEAD... THIS WAS THE...

# HORROR OF DRACULA

COPYRIGHT 1964 BY SEVEN ARTS ASSOCIATION, INC

JONES Orlando

IT WAS IN THE WINTER OF 1890 WHEN MY FRIEND AND COLLEAGUE JONATHAN HARKER PAID HOMAGE TO CASTLE DRACULA... HARKER WHO WAS TO GAIN ENTRY ON THE PRETEXT OF BEING A LIBRARIAN, WAS IN ACTUALITY TO DESTROY DRACULA AT ANY COST...

HARKER ENTERED THE CASTLE WHERE A MEAL AWAITED HIM. AFTER EATING HE MADE AN ENTRY IN HIS JOURNAL. HE WAS ILL AT EASE, FOR HE COULD SENSE THE POWERS OF DARKNESS WHICH SEEMED TO CREEP FROM THE CASTLE WALLS.

IT IS AFTER SUN-DOWN, COUNT DRACULA SHOULD BE APPEARING ANY TIME NOW.

THEN OUT OF THE NIGHT WALKED DRACULA. TALL AND STRAIGHT HE PAUSED FOR A MOMENT ON THE STAIR CASE BEFORE MAKING HIS LONG DESCENT.

MR. HARKER, ALLOW ME TO INTRODUCE MYSELF, I AM DRACULA. WELCOME TO MY HOME.

I TRUST YOU HAD A SAFE JOURNEY. ALL HAS BEEN PREPARED FOR YOU HERE. I HOPE YOU WILL FIND IT COMFORTABLE.

THANK YOU, SIR. WHEN WILL I BEGIN WORKING ON YOUR BOOKS?

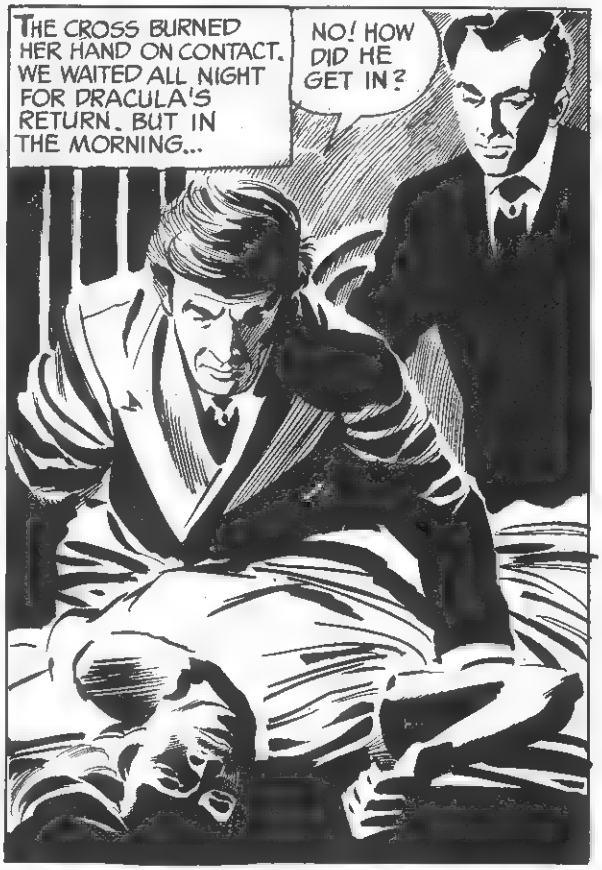
DRACULA THEN SHOWED HARKER TO HIS ROOMS, EXPLAINING THAT THEY COULD BEGIN THEIR WORK AFTER DUSK THE FOLLOWING DAY.
THANK YOU, SIR. I THINK I'LL LIKE IT HERE.
I AM GLAD. IT IS VERY QUIET BEHIND THESE WALLS.
DO YOU LIKE HER? SHE'S MY FIANCEE, LUCY. LUCY HOLMWOOD!
VERY BEAUTIFUL. YOU ARE INDEED LUCKY!
I MUST BE AWAY UNTIL AFTER SUNDOWN TOMORROW. I WILL LEAVE THE LIBRARY OPEN AT YOUR DISPOSAL! GOODNIGHT.
JONATHAN WAS UNEASY. AFTER DRACULA DEPARTED HE FELL INTO UNEASY SLEEP. HEARING NOISES BELOW HE VENTURED INTO THE LIBRARY...
THEN...
MR. HARKER! YOU WILL HELP ME! SAY YOU WILL! YOU WILL WON'T YOU? YOU MUST!
BUT I AM A GUEST HERE. HOW CAN I POSSIBLY HELP YOU, AND FROM WHO? COUNT DRACULA?
HE IS EVIL! MORE EVIL THAN ANYTHING I KNOW. AND THE TERRIBLE THINGS HE DOES...
VERY WELL... I WILL HELP YOU.

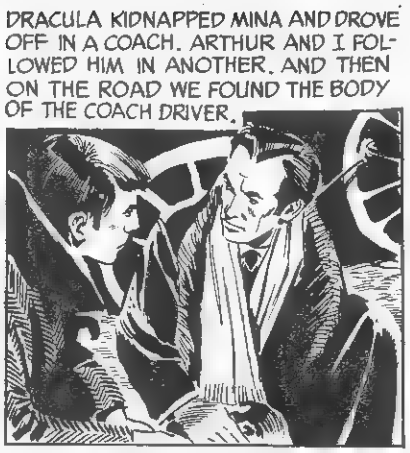
EEEEEEAHH

AS DRACULA WALKED AWAY WITH THE UNCONSCIOUS VAMPIRE GIRL, HARKER HIMSELF COLLAPSED. HOURS LATER HE AWAKENED IN HIS ROOM TO FIND...
NO! I AM ONE OF THEM. I MUST DESTROY THIS EVIL BEFORE THE SUN SETS AND I LOSE MY OWN MIND!

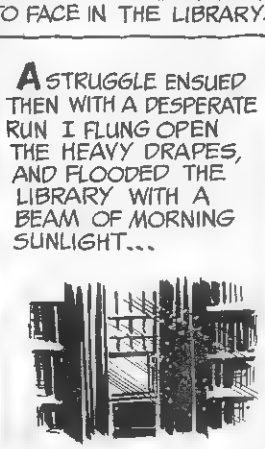
THUMP
AIEEEE
THUD!
CHOKE!
...AND THAT, MR. HOLMWOOD, IS WHAT HAPPENED TO JONATHAN. FANTASTIC AS IT SOUNDS IT IS TRUE! POWERS OF DARKNESS ARE STRANGE, FOR EVEN AS I ENTERED CASTLE DRACULA, A HEARSE CARRYING A CASKET WAS LEAVING. I BELIEVE IT WAS DRACULA.
I DON'T THINK LUCY SHOULD BE TOLD. SHE'S BEEN ILL.
I AM SORRY TO HEAR THAT. PERHAPS IT IS BETTER IF SHE NEVER WAS TO KNOW JONATHAN MET HIS FATE...
BUT LUCY WAS TO LEARN.
DR. VAN HELSING ... MISS LUCY IS DEAD...
MAY I SEE HER BODY?

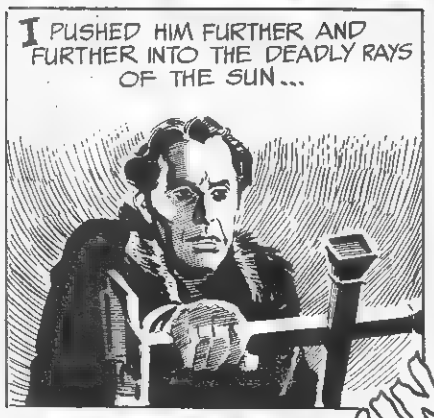
WHILE WE WERE PUTTING LUCY'S SOUL TO REST, COUNT DRACULA WAS AT HOLMWOODS' HOME, HIS CRAZED MIND HAD PLOTTED OUT AN EVEN MORE HORRIBLE REVENGE. HARKER HAD KILLED THE VAMPIRE GIRL AT THE CASTLE AND DRACULA HAD REPLACED HER WITH LUCY... NOW WITH LUCY GONE ***MINA*** WAS DRACULA'S NEXT VICTIM.

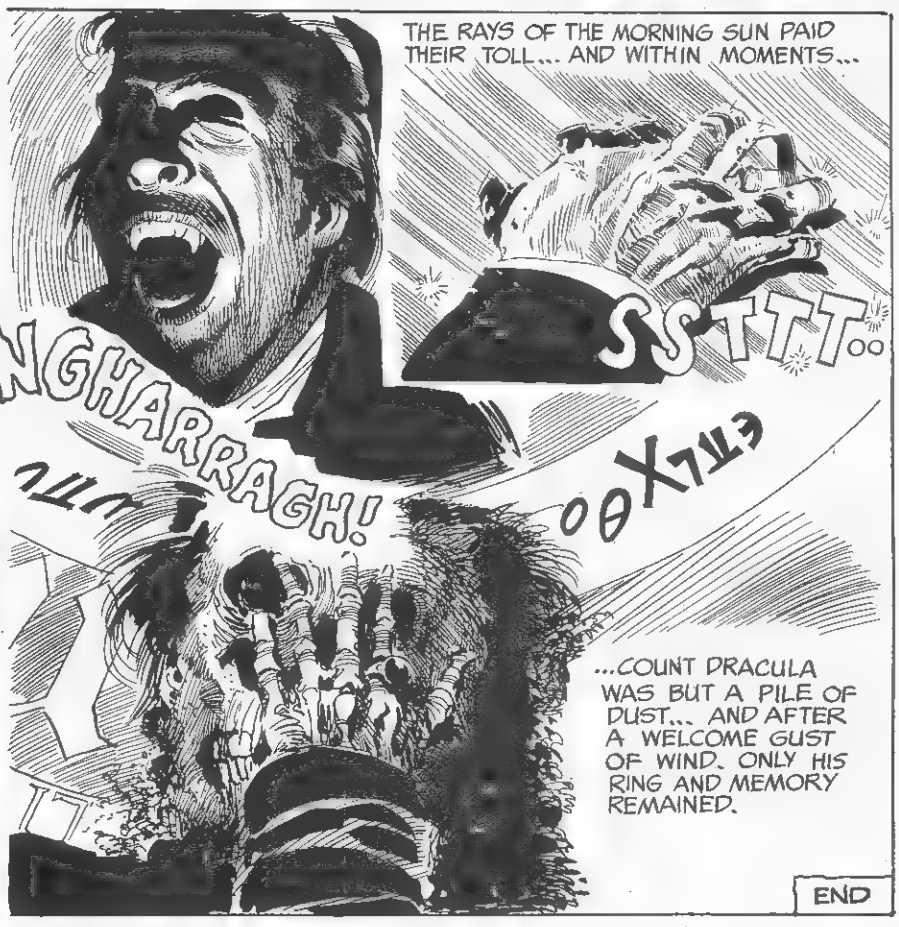


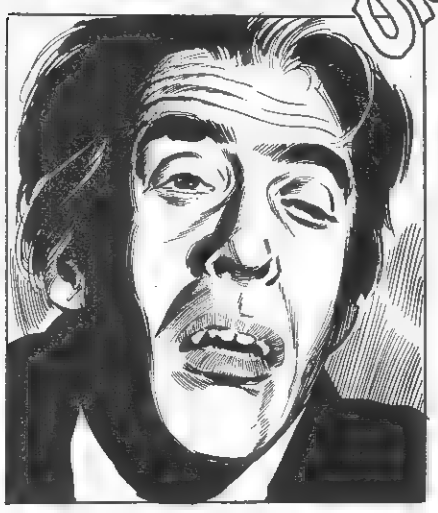



AS WE ARRIVED AT THE CASTLE, DRACULA TRIED TO EVADE US AND LEFT MINA NEXT TO A FRESHLY DUG GRAVE. ARTHUR WENT TO HER SIDE, AND I RACED AFTER THE VAMPIRE KING, KNOWING I MUST STOP HIM AT ANY COST. I MET HIM THEN FACE TO FACE IN THE LIBRARY...





**The Phantom Strikes Again!—with personally penned Best Wishes** ***To the readers of "FAMOUS MONSTERS OF FILMLAND"—Herbert Lom.***

His Halloween faces—of which this one from LONDON AFTER MIDNIGHT is an excellent example—brought him a hallowed reputation. Thirty-five years after his death his fame lives on, his films still thrill millions at Disneyland, on TV, at film clubs and at silent movie houses thruout the land.

# FACE 1001

## Unknown till Now—LON CHANEY'S Greatest Characterization!

**SPECIAL MESSAGE FROM THE PUBLISHER**

If you are a youngster or a teenager whose parents do not think too highly of the contents of this magazine and yet have never really read an issue, *beg them to read this one article.* It may change their whole attitude.

In our entire 32 issues, probably our most popular article to date has been "Mister Monster" in our 8th issue (Sept. 1960), my editor's inspired tribute to Lon Chaney Sr.

I deem it quite possible that the article you are about to read may become the new all-time reader favorite.

Its author (who had told the story to writer Raymond Lee) is one of the most respected talents in the history of Hollywood portrait artists. He is *Clarence Bull,* who for more than 40 years has photographed the greatest stars on earth. Clark Gable. Greta Garbo. Spencer Tracy. Jean Harlow. The Barrymores: Ethel, John & Lionel. Marlene Dietrich.

*And* LON CHANEY.

He calls him "the greatest portrayer of horror roles in cinema history."

And he reveals here, for the first time, an astounding story that had its beginning 40 years ago. Read it, re-read it, share it with your parents, your aunt, your uncle, your older brother or sister, anyone who may not understand your interest in monsters. After reading it, they will look at you in a different light.

And—save it. You will want to read it again *next* Christmas season.

—James Warren

## inside the monster

In the 20s, Lon Chaney shocked the film fans of the world as THE HUNCHBACK OF NOTRE DAME and THE PHANTOM OF THE OPERA taking his biggest step to a pedestal among the silent screen immortals.

His genius was not in shock alone. When first flashed on the screen the monster revolted and even dragged screams from the audience. But as his inner suffering, struggle against his physical ugliness and the agonizing labor to overcome the curse of mankind unreeled, the fans began to pity and then endure the horrible sweat of body and soul. Here Lon Chaney won his most fascinating tribute as an actor—sympathy for the deformed and misbegotten.

Born of deaf mute parents, Chaney's pantomime was the most dynamic on film and the key to his deep understanding and love for "those out of shape."

## the clown and the cross

In 1924, Lon signed with the young Metro-Goldwyn Company and starred in HE WHO GETS SLAPPED, the story of a clown who gets laughs being slapped. Norma Shearer and John Gilbert were the lovers of the tragic story that found "He" hopelessly in love with the young girl.

One afternoon Lon dropped into my studio for a chat about make-up and the importance of lighting on grease-paint and putty. He never stopped experimenting and demanding the best in every character he created. As we talked and light began doing strange things to the clown face. I took off my glasses and wiped them. Suddenly in the criss-cross of shadows I was startled by another face ... that of Jesus Christ!

The lines around the mouth being drawn down by nails of the cross ... the lips sagging with drops of blood ... the eyes reaching out into a space that was terrifying.

I began to shake.

## the face behind the mask

"Clarence, you cold?"

Lon Chaney was about the kindest man you'd ever know. He was fingertip sensitive to every emotion whether inside or out. He could read thoughts as easily as lips.

I coughed and stood up, stretching, and then I said quietly,

"Lon, I just saw Christ's face behind that clown make-up"!

In those silent days this was the most silent I had ever experienced.

As I stared at the "Man of a Thousand Faces," again I saw the Savior behind the white mask. Tears in the eyes. The lips parted in thirst. One of the Seven Last Words trying to break through the cracks in the skin.

Then a heavy shadow fell through the window and the clown looked up for another slap.

Lon walked to the window and seemed to speak to the shadows outside in the street.

## when Lon was little

Clarence, as a little boy I remember a picture of Christ which used to hang in our livingroom. Just the head on the cross. I'd study it for hours, watch what the light did to it, what the shadows tried to out do. And some times the thought started me like a voice: "Some day, Lon, if you're a real good boy, maybe your face will be remembered like His"!

The telephone rang. It was for Lon. They wanted him on the set. We made an appointment for the following Monday. I watched the clown sag into the shadows outside and I wondered. Would he let me some day take his portrait as Christ.

At the next sitting I completed the advance stills for "He" and just as Lon was about to leave, he said gently, "Clarence, I know you are a sensitive yet level-headed fellow. I've been thinking a lot about what happened last week. I've even been working on the make-up. Do you think it would be out of line for the monster to pose as Christ"?

I had tears in my eyes when I put my arms around Lon Chaney and replied, "They tell us He is in all of us. Some of us find Him in strange ways. You name the day."!

Lon was quite nervous that day. He had decided to make up in my studio. He wanted no one to know what he was doing. I cancelled all appointments and locked the front door. I set up my camera and waited.

Slowly a figure walked across my studio and sat before my camera. In the shadow it could have been any man. As I switched on my lights it was the Christ who suffered little children to come unto Him.

## the unbelievable results

The next day Lon and I looked at the prints. It was incredible!

Lon smiled. A rare thing to see. A smile on those lips which generally showed only sneers and fangs. It seemed a fulfillment of something.

Lon and I were in another world for that suspended moment. Suddenly one of the louder voices from the Publicity Department burst into the room. I had forgotten to lock the door.

"What's new, boys? Lon cooking up another shocker? I don't know how you keep topping them. What's this"?

He grabbed the print from Lon and stared at it.

"Hey, fellows, we aren't that hard up for material"!

Lon's fist clenched.

"Say, who posed for this? A new contract player trying to be different, huh? Well, kind of a new slant, but I don't think the public will buy this Bible stuff."

I started to speak. Lon shook his head.

"It's something I was working on with a friend. Just an experiment."

"Mind if I use your phone, Clarence?"

Lon and I just sat looking at each other as he rattled on.

The Face that will live forever in the Horror Hall of Fame, that will be the 7th Wonder of Monster Movies to millions in gunarations yet unborn.

People delayed their trip or even detoured when they discovered they might meet Lon looking like this on THE ROAD TO MANDALAY!

**The magnificently misshapen head of Quasimodo, the malformed HUNCHBACK OF NOTRE DAME, shows Chaney at the peak of his make-up prowess.**

## death of a photo

The photos were never shown to any one. Lon even suggested I destroy them. But I couldn't do this. The publicity man's comments had done something to Lon. He smiled just before he left and said, "We had our moment, that no one can take from us. Thanks for everything, Clarence."

I put the photos in a dead file that only I knew about. The years passed on and Lon and I had many exciting photo-sessions but the Christ image was never mentioned.

Time was a deceiver in those days when sound was poking its head into the silent screen. But there was tradition and one of the most enduring came every Christmas. We all chipped in and in teams went around with baskets and presents to our fellows who didn't have our share of worldly goods.

I will never know why I went to the dead file that Christmas week. As I looked through it I suddenly realized the Christ photos were missing. I searched every possible file. The Chaney stills were gone. There had been some improvements in the building, the files had been moved many times, but no one had access to them but me. I was sick at heart.

At the Christmas studio party, also a tradition, I could hardly look Lon in the face. He wasn't a party man and stayed just for greetings. Watching him leave the stage I wondered what could have happened to those photos? How could they have escaped from my own files? "God Bless Ye Merry Gentlemen" sung by a studio chorus didn't cheer me any.

## the small hidden house

I can t remember who I made the Christmas rounds with. I know there were 3 of us and we had a prepared list of folks to visit. As we went from house to house my spirits rose at the smiles we brought to surprised faces. It was warm in Los Angeles that Christmas Eve and quite a contrast to the Montana yuletides I had been born to.

Our last basket. A small house way back on an empty lot. A few eucalyptus trees tried to hide its size. We churned up dust as we drove up. A faint light through the window as if it would burn out any minute.

I knocked at the door. You could smell the oily eucalyptus leaves. You could hear the knock repeated inside. I tapped again. The door opened, and a boy of 10 and a girl of 5 behind him stared at me.

"Merry Christmas!" we all chimed.

A young woman appeared out of the gloom. I thought she would cry as we handed her the things but the laughter of her children as they opened

**As The Missing Link between ape & man in THE OCTAVE OF CLAUDIUS, a motion picture which was also known as A BLIND BARGAIN.**

their presents stopped that.

A branch of a eucalyptus tree nailed to a piece of wood rose from the table. Pieces of colored paper and bits of tin-foil were its only decoration. At the base of the sprig a smattering of cotton. But gradually the gloom had movement and then I saw on the mantle a vigil light in a red glass cup burning before a picture. It was the warmest glow I had ever seen.

## the return of Lon Chaney

The mother saw me staring at the vigil light and began talking in broken English and gesturing to the mantle. The boy came up and took her hand and said in very good English, "My mother is trying to tell you how much she thanks you but most of all she says she knew we would have a good Christmas because of the picture."

I looked at the picture.

"You see, sir, my papa, before he was hurt in the accident, brought it home and said it would always protect us."

I moved to the wall. Gazed at the red circle outling the face. I couldn't believe it! Lon's face . . . Christ's face . . . the red circle glowing about it almost making it move . . .

"Where did your father get this picture?"

The little boy smiled.

"He used to work at the movie studios and one day in the trashcan he found this picture of Our Lord. And he said it was the most beautiful he had ever seen and he knew it would always protect us."

I knew the answer before I asked the question, "Where is your father now, son"?

He smiled again.

"In heaven, sir, with Our Lord."

## man of many voices

The following year was a busy and revolutionary one for the motion picture world—1930. Pictures talked! Sound had arrived. Silence was dead. Confusion reigned. My beloved stars crowded my studio in sessions mounting almost to hysteria as they wondered how long they would burn bright with voices.

In this year, Lon Chaney remade one of his classic hits THE UNHOLY THREE. It scored a tremendous success. Lon played a ventriloquist who masqueraded as an old lady and utilized 4 different voices. A greater star for Lon Chaney was rising.

I had seen Lon sparsely that year. Always something to interrupt us. I knew some day I had to tell him about that Christmas Eve.

## readying famous vampire role!

DRACULA was next on his list and he was giving this fabulous monster all the experience of his many years scaring the daylights out of movie fans.

The last time I saw him was in August and only passing in the street outside the studio commissary.

"Lon, I know you're awfully busy with your new picture, but there is something I must tell you. How about having coffee with me in my studio about 3"?

He agreed and then took off.

## he never knew

But Lon Chaney never came at 3 that afternoon.

He never called.

I waited—waited for hours. It was completely unlike him. He had never been late for an appointment before.

Several days later I heard he was ill at home. I meant to call on him but the schedule was always crowding, crowding time and life.

August 26, 1930, Lon Chaney died of cancer of the throat. He had spoken only once on the sound screen and would never speak again.

And I had never had the chance to speak to him about the Christ picture. His inspiring portrait, greater than life, that lived after his death—and may live to this day. **END**

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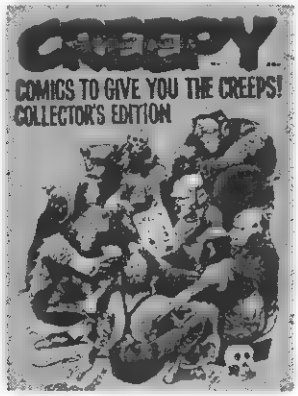


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As Mr. Guillotine said to Mrs. Guillotine when he made his famous invention, "This is a case of putting all your heads in one basket."

# there's doom for one more on

# Two on a Guillotine

—or 7 days in a House of Terror

—or the unkindest cut of all.

A glint of light flashes on the keen cutting edge of a sharp sword.

The piercing point of the lethal weapon passes thru the cringing flesh of Melinda Duquesne *(Connie Stevens)*.

In the darkened theater, screams of fright & horror break out from the audience in one spot & another.

Has a helpless girl been murdered by a fiendish man before the eyes of a thousand spectators?

The house lights come up . . . and Melinda miraculously comes back to life! To the thunderous applause of a highly impressed & appreciative audience, Melinda & John Hanley "Duke" Duquesne, her husband *(Caesar Romero)* take several bows.

The seeming murder has been an illusion, a clever magician's act.

Flushed with success, Melinda & Duquesne return to their dressingroom. There, on the floor, their little 2-year-old daughter plays contentedly.

**Dean Jones checks kingsize Gillette blade.**

## the death of Duquesne

Twenty years pass from 1944, when the story opens, and it is now 1964.

Cassie Duquesne (again Connie Stevens) has in the meantime grown into a young lady. We find her in the great sprawling city of Los Angeles, riding in a taxi. As the cab takes her to her sorrowful destination, she reads a news story headed: *Duquesne Last Rites Today.*

Following her father's services, Cassie sits sadly on a bus bench outside the cemetary. As she waits for transportation, a young reporter named Val Henderson *(Dean Jones)* approaches her and offers her a ride to town.

She accepts.

During the drive, Val learns where Cassie is staying. "Tomorrow," she tells him, "I'll be attending the reading of my father's will."

The man who is to read the will of the late Great Duquesne is attorney Carl Vickers. Vickers is played by John Hoyt, remembered for his roles in such

The Great Duquesne *(Cesar Romero)* cries when he finds grey hair in his favorite head.

**Duquesne (his name rhymes with "grue-brain") seems to be feeling some pain over lady who has misplaced her body.**

films as WHEN WORLDS COLLIDE, THE ATTACK OF THE PUPPET PEOPLE and THE TIME TRAVELERS.

## mysteries of the past

Later, the young reporter learns more details concerning the Duquesne family.

He ponders the strange disappearance of Melinda's mother, who vanished 20 years before, and contemplates the reason behind Duquesne's retirement at the time. "After my daddy gave up his

**The Great Duquesne prepares to demonstrate that the sword is mightier than the pen.**

act," Cassie tells Val, "I was sent to my maternal aunt in Wisconsin. I have lived there ever since, and only came to California to attend my father's funeral services."

## dead man's wishes

When the will is read, Cassie learns that her father's entire estate has been left to her—but on one condition.

It is a spooky one:

She must spend 7 nites—a full week—in the Duquesne mansion, waiting for *her father's deceased spirit to make its presence known to her.*

In other words, the frightening prospects are that if she stays in the house for 7 consecutive days . . . she is liable to *meet a ghost!*

The alternative is: if she does not fulfill the conditions of the will, the valuable estate will be divided equally between 2 old friends of the family, Dolly Bast *(Virginia Gregg)* & Buzz Sheridan *(Parley Baer).*

## fright in the night

When Cassie arrives at the Duquesne house she finds Val already there waiting for her. As she is getting a little tired of having this reporter around asking questions and seeking news, she requests him to leave the premises . . . but before he has entirely done so a scream of terror brings him running back.

Cassie has just experienced the first of several

The Great Duquesne dramatically shows how to make an impression on a young lady.

terrifying occurences which you will see in the picture.

She now thinks it would be desirable for Val to remain during the nite until a housekeeper arrives the following day to keep her company. Val, whose interest is becoming more than just that of following up on a story, is happy to oblige.

## another scary experience

Next day, Ramona Ryerdon *(Connie Gilchrist)* arrives. Hardly has she set foot in the house than something terrifying happens to her similar to Cassie's fright.

To get away from the sinister atmosphere of the house, Val suggests a daytime visit to Pacific Ocean Park, a seaside fun zone. Together, they enjoy an

**Connie Stevens (as Melinda Duquesne) takes a bow after wowwing audience with her miraculous escape from diabolic deed of husband "Duke" Duquesne.**

**Singer Connie Stevens matches one of her high notes with a skele-tone.**

**Can it be Connie has a chopstick stuck in her throat?**

exhausting time at the amusement center.

That nite, sitting before a huge crackling fireplace, Val & Cassie halfway jump out of their skins when they suddenly hear a series of wild screams.

The screams seem to be coming from an upper floor.

Val & Cassie run to investigate the cause of the terrible screams.

On the second story they find Dolly Bast—almost beside herself with shock.

By now Val is becoming suspicious of Dolly. In fact, he even suspects Buzz may be involved in some kind of a plot as well, for Dolly & Buzz are the only ones who stand to profit should Cassie fail to keep her 7 night vigil!

The following day Val voices his suspicion to Buzz, only to get a heated denial that either Buzz or Dolly are responsible for the spooky goings-on.

## the ghost walks

Another night falls and Cassie is temporarily left alone in the big frightening house.

She decides to escape her fears by seeking forgetfulness in sleep.

She manages to fall asleep only to have a violent nightmare. The bad dream is so intense that it awakens her. Afraid to stay in bed, she leaves her room to wander thru the house—and makes an unnerving discovery.

Frantic at what she has found, Cassie calls Val on the phone. "Please come back at once!" she begs him; "I'm terrified."

Val tells her to keep calm, that he'll be right there.

While she is waiting for Val to arrive, a bloodcurdling thing happens: on the balcony, near the head of the stairs, a shadowy figure appears:

*The Great Duquesne!*

Living dead man?

Or—ghost?

## terror takes over

Alone, frightened out of her wits by the appearance of this phantom—or what?—Cassie appears to be on the verge of a mental crackup as the unbearable tensions & terrors of the evil events of the past series of sinister nights parade again before her fevered vision.

In front of Cassie's fear-bulging eyes waver apparitions of her dead father, and of Dolly, Buzz & Val.

To her ears there come the wailing sound of mysterious sirens.

The whole picture now rushes rapidly to its thrilling climax.

TWO ON A GUILLOTINE is based on an original suspense story by Henry Slesar, the same author who wrote the novel based on Ray Harryhausen's 20 MILLION MILES TO EARTH and whose magazine story "Bottle Baby" was purchased for the film plot of a picture to have been known as THE GIRL FROM 2,000,000 A.D. but was finally produced & released as TERROR FROM THE YEAR 5000.

Watch for this Warner Bros. presentation—it's in the tradition of STRAIT-JACKET, Wm. Castle and other well-known mystery melodramas of the past.

**END**

# HIDDEN HORRORS

Recognize what it's from? *Clue:* Try looking at it with one eye closed!

Is it Fredric March at the macabre moment the heroine looked deep into Prince Sirki's eyes in DEATH TAKES A HOLIDAY? No, this is from a motion picture made later than that.

Is it from the schizophrenic sequence in THE ETERNAL MASK? No, it's not from a foreign film.

Is it John Carradine as Dracula when he began to disintegrate? No, this is from a film that was in *color!*

A real puzzler, what? Fit for a real brain-buster in our Mystery Photo Dept. But we won't make you wait 2 months for the answer.

Close one eye and look again. Got your eye closed? OK, now you're one-eyed, aren't you . . . like a Cyclops. And that's what this is from: DR. CYCLOPS. No, it's not *of* Dr. Cyclops, it's from the very beginning of the film when Albert Dekker, as the mad doctor, pushes the head of Paul Fix down between the bombarding rays of the radiumachine. Before your very eyes the scientist dies and his face turns into this half-human skull.

A portrait so fantastically rare that in the whole history of filmonster magazines in the past 7 years it has never been shown before. Another Famous First for *FM!*

# HYDE FROM THE SUN

## The Hideous Sun Demon revisted

THE warning bell in the Atomic Research Inc. laboratory rings in earnest as a man *(Robert Clarke)* is rushed from the highly radio active area and into the waiting ambulance. The siren wails almost mournfully as he is sped to a hospital.

Sometime before this crisis a new type of solar radiation—much deadlier than cosmic rays—had been discovered. The injured man was Dr. Gilbert McKenna, who had been working with them when the accident occurred.

After Gil's arrival at the hospital, his associate Dr. Bikell *(Patrick Whyte)* & his lovely lab assistant Ann Lansing *(Patricia Manning)* impatiently await news of his condition. The attending physician, Dr. Stern, enters the waiting room, questioning Bikell & Ann about the accident. They reveal how it took place:

Gil had earlier that afternoon been taking a container of the strange new radioactive isotopes from a train when the lid fell off, exposing him to the wrath of the terrible rays. The other scientists were outside the protective screen and thus were not harmed. And when the emergency team finally arrived and removed him from the area, Gil had been exposed to the radiation for at least 5 minutes and was unconscious.

This revelation astounds Stern, for oddly enough—after such a prolonged exposure *Gil has no apparent radiation burns or physical reactions!*

### the sinister sun

The physician departs and explains that he will make it a point to have Gil observed very carefully. Bikell tells Ann in a whisper that the almost fatal accident might've never occurred had Gil not been intoxicated the previous nite. But she, secretly in love with the hospitalized scientist, refuses to admit to herself that he was what is commonly termed "drunk." Bikell drives Ann home, along the way remarking that he feels that Gil will experience some kind of delayed reaction to the rays.

Meanwhile a nurse enters Gil's hospital room to check on his condition. He complains of being treated as if he were a biological specimen but she reveals that at last he is going to be taken out upon the sun-deck for air. Altho he is perfectly able to walk she takes him up in a wheelchair and tells him she will return later.

An elderly female patient greets him and asks for one of the nearby magazines and Gil obligingly hands it to her. He flips thru the pages of one himself but begins to swelter beneath the fury of the blazing sun. He looks up at it wincing, and becomes somewhat drowsy. Before long he is unable to stand the heat. He opens his robe, grinding his teeth and sweating terribly. The others notice this but pay little attention to him. Suddenly, however Gil begins to feel quite strange.

The aged lady beside him looks up and asks for another magazine but stops in mid-sentence to emit a terrified shriek. Gil leaps to his feet, racing into the darkness of his room. There he looks into the mirror and sees his face

*Scaly, reptilian & horrendous, with tusklike fangs protruding from his saurian jaws, his glazed white eyes gleam back at him like icebergs in a sea of blackness.*

In anger & despair he smashes the mirror, groaning, and sinks to the floor. Even his voice is unnatural. Having heard the glass break, the nurse runs in to see what is wrong. As she bursts into the room she gasps at Gil's startling appearance and flees to get Dr. Stern.

## the weird transformation

Bikell & Ann receive word of the frightening occurrence and rush back to the hospital. Dr. Stern explains the reason for Gil's weird transformation:

"Dr. McKenna has fallen victim to one of the strangest and most baffling medical phenomena I've ever seen—or even heard of. Let me try to explain what I mean." (He points to a large volume with illustrations of animal life.) "These are the basic classes of beings in the animal kingdom, from the little one-celled amoeba up here in the corner, thru the intermediate classes and right down to man.

"As you know, all life on Earth began with the one-celled animals, and biologists estimate that it took several million years to evolve a form as complex as the mammals—as man. But here's something very interesting: during the 9-month period from conception to birth the human being goes thru this same evolutionary process. In other words, he first begins as a one-celled animal; next he becomes a collection of cells; he starts to assume a definite form as the cells begin to take on specialized functions. He next passes thru a stage when he is similar in structure to a fish, and then from an amphibian to a reptile. Finally he passes into the mammal stage where he begins to take on more & more the appearance of a human being. Now, we know that each individual goes thru this evolutionary process before he is born, and it's not inconceivable that this process could be reversed."

"You mean," Bikell interrupts, "a human being could evolve backwards in time and become some sort of . . . prehistoric creature? That's fantastic!"

"So, Doctor, are the isotopes you're developing in your atomic laboratories. Recently some biochemists conducted a series of experiments on insects to see what effect certain forms of radiation would have on living cells. I want to show you some slides which may help you to understand what has happened to Dr. McKenna."

As Bikell & Ann in disbelief view the slides that depict the strange—almost unearthly—characteristics taken on by the insects after exposure to gamma rays, Stern shocks them even more—

"The radiation from that new isotope caused a peculiar & sudden change in the cells of Dr. McKenna's body, just as other radiation had done to the cells in the bodies of those insects. His whole appearance has changed into something . . . scaly, almost lizardlike . . ." He explains the reason for the delayed reaction: "A catalyst was needed to

**Robert Clarke, as Gilbert McKenna, begins to lose his mind as the solar-saurian transformation overcomes him once again.**

complete the reaction. The catalyst is . . . sunlight."

He goes on to say that, regardless of his recovery, Gil is still psychologically disturbed. He cannot be exposed to sunlight, altho artificial light can be used safely.

Bikell tells Stern that Gil has resigned from the laboratory; Ann tells him that Gil wrote her about his desire to return home. After some meditation Stern announces his decision: Gil may be taken out of the hospital and placed under Bikell's care, but only if it is agreed that he will leave the hospital at night and be kept away from bright sunlight at all times.

Gil is hastily removed to Bikell's abode but even that fails to improve his melancholia. As he sits in the darkness of his room he glances thru the pages of a book on reptiles and notes with displeasure their similarity to himself during his attack of "sauriasis." He hurls the book aside, mumbling angrily to himself:

"Half lizard—and I'm the guinea pig to be locked up alone."

## death before "doom"

In the depths of despair he scribbles a suicide note but later decides to tear it up. He angrily disrupts the desk and goes to the window, gazing out first at the moon and then at the seashore nearby.

He wanders to the edge of the seaside cliff, overlooking the crashing waves of the ocean. Below him, amidst the billowing foam, lies jagged rocks on which one could easily kill himself . . .

He prepares himself for the meeting with Death but his intentions are interrupted—fortunately—by the giggling of frolicking children on the beach. He abandons his attempt.

Instead of killing himself Gil resolves to do just the opposite: *live* a little. He drives his sports car to a small smoke-filled nite club where he notices a lovely young girl *(Nan Peterson)* playing the piano in a corner of the room. He silently admires her and when she looks up to see this she repays the compliment. Smiling, she sings a song directed toward Gil and at its finish goes to his side. The hours fleet by, unnoticed.

Finally Gil mutters, "It must be getting late."

She replies: "It's never late until the sun comes up."

Gil winces inwardly at the very mention of "sun." A moment later, Trouble rears its grinning face—a burly man named George enters the bar and somewhat forcefully asks the singer Trudy to leave with him, but it seems that she is reluctant to go with her former boyfriend. Gil adds a few words of his own. The fuming George ignores him and attempts to take Trudy by force. Up to that moment Gil had not been taking the incident too seriously but now, with the added strength of a bourbon & water, wholeheartedly objects. Soon he & George are battling across the room. Trudy helplessly objects to the fight, which ends by Gil, with great difficulty, overcoming George.

Gil & Trudy rush out, leaving the unconscious George in the bar.

## no longer human

It is almost dawn. Gil speeds along the highway, finally screeching to a stop at the seashore. He parks the car, in which he & Trudy sit & relax. She comments on his mania for driving.

"I like to drive," he says. "It takes your mind off . . unpleasant things."

"You're a strange guy," she smiles, not realizing the sinister truth in her words. She & Gil get out of the car and walk along the beach but as Gil sees the tiny rays of light peeking shyly over the horizon he suddenly realizes that he has remained too long. He races to the car and tries to start the motor—but it refuses to come to life. At last, however, it starts, noisily roaring as he drives away.

Trudy, still on the beach, sees Gil is leaving and scampers wildly toward the car—but in vain.

Gil practically flies along the highway, the much-feared rays of the sun bombarding his face. Shielding his face from the light with one hand, he tries desperately to return to Bikell's home before another attack, but soon that hand is covered with saurian scales. . . .

Once more the Hideous Sun Demon, Gil careens the car into the driveway of the house and leaps

**If you think it's sun fun being a demon, study this make-up foto well before signing up to play SON OF THE SUN DEMON!**

from the driver's seat onto the garage. He races fearfully across the roof, then jumps off, running into the house.

## end as a man

Ann hears the car's motor and goes outside. Behind the garage she finds Gil's car, parked behind the garage, the motor still running. Realizing that he must be home, she goes thruout the house in search of him. She slowly descends the stairs into the pitch-black, abysmal basement and looks around in the darkness, whispering, "Gil"?

She sees a nearby door ajar and advances silently, cautiously toward it. Opening it, she switches the light in and finds Gil, crouching in a darkened corner, his human characteristics finally regained. She tells him that a Dr. Jacob Hoffman, a radiologist, is coming to help him, and begs him to cooperate.

"It's no use, Ann," he groans. "I'm beyond help . . . It won't do any good. Please, please—leave me alone"!

Ann reveals that she loves him—a fact which was up to then unknown to Gil—and pleads with him to submit to Hoffman's treatment. "If you don't care for yourself, please do it for the people who do"!

Gil rises and reluctantly agrees, comforting Ann.

Later Hoffman arrives and examines Gil. He reaches the conclusion that it may be possible to cure him but warns Gil never to venture outside because of his solar sensitivity; and in addition he cautions him that further exposure to the sun will make his skin more sensitive & more responsive to the strange changes, until, ultimately . . .

. . . Only the Sun Demon will exist . . .

## tormented

That nite as he lies in bed Gil tosses & turns in tormented slumber. He dreams of Trudy & her haunting charm, which has become little less than an obsession.

Meanwhile, back at the nite club where he had met her, Trudy complains to George & his ill-mannered friends that Gil abandoned her on the beach without explanation, making it necessary for her to hitchhike home after waiting for hours. George silently burns.

Gil finally arises from bed, dresses and leaves the house. He drives to the nite club and seats himself at the bar. As he orders a drink he is spotted by George & Trudy & "the gang," who go to his side to "greet" him.

Trudy taps Gil on the shoulder, smirking, "Remember me"?

George & the others seize him by the collar, pushing him out the door. "I want to see you outside."

They drag Gil out into the alley, pushing against

the brick wall, and literally beat him up. Long after Gil is unconscious they continue to hit him, and Trudy objects to their overdoing the job. They finally stop but only after Gil's face is badly bruised & bloody. He slumps on the ground, concealed behind a row of trash cans.

The following morning Gil awakens in a strange room and as his eyes scan the room he sees the familiar form of Trudy. She gives him a cup of coffee and starts to pull the curtains open but Gil —seeing that it is daylight outside—leaps up and stops her. Trudy is puzzled until Gil explains:

"The sunlight—it's bad for my eyes."

Trudy accepts that.

## the creature kills

Gil starts to go but is easily convinced to remain at least until the sun has set. Unexpectedly there is a knock at the door, and Trudy goes to answer it. She is surprised by none other than George.

George looks into the house, catching a glimpse of Gil, and shoves Trudy aside, forcing his way in. He is infuriated by the thought of Trudy having harbored Gil and instantly draws the wrong conclusions. He verbally attacks Gil with outlandish accusations and the somewhat bewildered Gil tries to explain his presence—but in vain. Again George pushes him outside. Knowing what will occur if he goes out into the light, Gil protests but George refuses to listen.

"You're making a big mistake," Gil warns.

As Gil becomes more reluctant to follow his suggestion" George draws a revolver on him, forcing him out into the open. Trudy, standing on the steps of her home, looks on helplessly. George deals Gil a severe beating when, suddenly, not a moment too soon—

The sun's rays take effect on Gil. He becomes the monstrous Sun Demon without warning and attacks the horrified George. Trudy gazes on and screams. At least for the moment Gil's curse has become his blessing for the transformation has enabled him to save his own life—yet, now as the Sun Demon he must endure a fate worse than death. Gil—the Sun Demon—strangles George with his massive, reptilian claws and George falls to the ground, dead. The changeling runs up the hillside, toward safety—toward sanctuary for his accursed soul.

## a hunted thing

Growling, Gil searches for shade from the sun but can find none. He rushes through the forest, hiding behind the trees as he spies a group of youngsters picnicking in a clearing nearby. Gil's puppy barks and chases Gil, and the children fearfully flee when they see the reason for the animal's excitement. Irritated, Gil grabs the dog, and holds it against a wall.

Hoffman, Bikell & Ann are waiting impatiently for Gil to return, and finally, to their amazement & consternation, he rushes in the door, seemingly frothing & furious. Ann screams, Bikell runs to her, and Hoffman dashes after Gil, who has already fled to the darkness of the basement.

Soon Hoffman has helped Gil back to his human form but Gil is almost hysterical because of having murdered George. Ann tries without success to soothe him. Suddenly someone pounds forcefully on the door and they hear the angry shouts of the police. Gil leaps to his feet, kisses Ann goodby and flees.

A moment afterward the police & the Inspector burst into the house, searching for Gil. They hear the roaring of an automobile and dash outside to watch Gil's car speed away—right over the policeman who had remained outside. The policeman's cap rolls away from his corpse.

Enraged by this foul deed the Inspector returns inside and declares Gil a dangerous criminal. Hoffman defends him:

"He's only dangerous because he's a sick man."

The Inspector contends that all criminals are sick in the head. Then he vows to have Gil brought back to justice and sends out an All-Points—Bulletin for his capture.

**Dead or alive.**

From that moment on, policemen inquire everywhere, asking every man, woman & child if Gil had been seen.

## monster at large

Unnoticed, Gil races his car thru the streets of Los Angeles and in his haste smashes into a truck at an intersection. He swiftly abandons the vehicle to avoid being captured.

Bikell & Ann are at the local police station where the Inspector is seated expectantly behind the telephone; all anxiously await news of Gil. Their wishes are realized when the telephone rings and news of the accident is received. Gil fortunately was not caught but now the Inspector knows his immediate location and can set up roadblocks around the area. Another report is later received and Gil's course & probable whereabouts are plotted on the giant wall map of Los Angeles.

It is nite. Under the convenient cloak of darkness Gil slips into the oil fields, amongst the pipes & derricks & throbbing pumps, and decides that it would be an ideal place to take refuge.

Ann, meanwhile, has succumbed to the vigil of several hours and has fallen asleep on the couch in the police station. On the other hand, Bikell & the Inspector are quite awake and pacing the floor in suspense. The frustrated Inspector grumbles that Gil has somehow slipped thru his so-well-planned, tightly-drawn, "impenetrable" net.

All thruout the city newsstands are distributing papers with headlines that blare the news of the escaped murderer at large.

## a child befriends

A little girl named Susie comes home from school. The radio announces Gil's escape and her mother warns her not to play outside, but, momentarily distracted by a telephone call, she fails to notice that her daughter has scurried out the door until it is too late to recall her.

After making the announcement the local disk jockey reports the details of the escape by a police officer. It seems that everyone in the city is afraid to even open the door, frightened by the grossly exaggerated report.

Susie comes upon an old shack among

the derricks in the oil field—and there plays happily with her dolls & tea set.

The Inspector gets another call notifying him that Gil is in the central LA area. Bikell & Ann listen in grave expectation.

By this time Susie has become acquainted with Gil, who had been hidden in the shadows for safety, and evidently has no fear of the stranger. He explains to her that he cannot go out into the sunlight but she, not fully understanding his condition, disagrees with him. "Sunlight is good for you." She suggests that he go to a doctor when he announces that he is very sick and offers to get him some cookies & milk.

"You . . . want to . . . help me"? he mutters, surprised.

He is bewildered to find that someone, among the thousands who are searching to kill him, is willing to help him in his time of distress. Gil asks her to get the food but he warns her not to tell anyone—no, not even Mommy—of his presence or location.

Susie rushes back into the house and starts to smuggle the cookies out but she is stopped by her mother who tries to convince her to wait until dinner. Finally refused the privilege of going out, Susie begins to whimper. Her mother comforts her and asks why she must have the cookies so urgently and between sobs Susie tells her that they are for her "new friend."

The mother is paralyzed. She demands to know where he is but Susie refuses to tell any more, even when told the man might be the murderer. At last, however, she confesses his whereabouts and her mother becomes panicky, immediately calling the police. During the excitement Susie darts out to warn Gil.

A policeman rushes into the Inspector's office with news of the worried mother's call and the Inspector quickly dispatches several squad cars to the oil fields. Bikell, Ann & Hoffman are driven there in another police car.

As the police cars race to the fields the frantic mother herself rushes across the lot to the shack, seeking her daughter. A police car screeches to a halt directly in front of her. She & the police run to the shack while other policemen are sent elsewhere to search for Gil.

## the sun demon strikes

Gil flees from the shack, carrying Susie, whom he releases to let her go to her mother. The police relentlessly continue their hunt.

Fleeing from the hands of unjust justice, Gil stumbles and falls in the grass. In the position into which the Inspector has forced him he is helpless to escape the sun's rays and soon loses his human features, assuming the frightening form of the fearsome Sun Demon.

Gil—now an inhuman creature—gets up and

The fight atop the tower—will man or monster win?

scrambles to a nearby shed. Along the way snagging his shirt on a nail, he rips it off to make his flight easier. A policeman on guard in the area catches sight of him and chases after him. Gil ducks into the shed, climbing above the door.

The policeman follows, cautiously looking around. He hears a strange noise overhead. Ascending the rotting steps, he finds only a snoring beggar but then hears another noise downstairs and rushes back—but again he finds nothing that might warrant suspicion.

However, as the policeman stands beneath the door, Gil leaps onto his back from his hiding place. Having thus caught him off guard, Gil grabs a board and savagely beats him, until the man's uniform is strewn about his battered, bloody body.

From the shed Gil runs across a field, to a 300-foot gas storage tank. Another police officer spies him and begins the pursuit. Gil climbs up the ladder, swiftly scaling the towerlike structure. He approaches the top level of the tank and the policeman follows not far behind, almost losing his footing at one point.

Both are now atop the tank, several hundred feet above the ground. Bikell & Ann watch with apprehension, gasping at Gil's every unsteady footstep. Before long an enormous crowd is gathered.

The policeman fires at Gil, who falls to his knees but tho wounded, he rises once more and attacks his hunter.

## the sun demon--struck

The policeman finds that his gun is useless and throws it helplessly at the Sun Demon. The two engage in hand-to-hand combat and Gil furiously knocks the policeman aside, climbing up the ladder over the tank.

The policeman again staggers to his feet and follows him as the utterly confused Sun Demon gazes down at the swarm of police officers far below him, their guns all aimed at him.

The pursuer catches up with him and the battle is resumed. Gil wraps his slime-scaled claws about the policeman's neck. Suddenly—

A gunshot rings thru space.

The Sun Demon freezes and, like a lifeless rag doll, falls backwards over the railing, plummeting downward to his doom . . .

Ann screams. Bikell comforts her, murmuring:

"The rest of us can only hope that his life was not wasted."

**END**

# RRORSVILLE... HEADLINES FROM

*Somewhere in the tombs of the half-dead world the weird & the macabre await the hour of their resurrection. The hour when the living will be paralyzed with chilling fright!"*

That's the mouth-watering (or should I say freezing?) description American International gives to its next Poe chiller, THE HOUSE AT THE END OF THE WORLD (formerly THE LAST TOMB OF LIGEIA), starring Vincent Price.

I'm not going to lay the entire plot before you but I will say that in one particular sequence of the film Price ably portrays a haunted aristocrat obsessed with the idea that a recent run of personal misfortune is somehow directly attributable to a demoniac black cat. To the accompaniment of a raging thunderstorm, Price, with nerves aquiver and long lash twitching violently in his hands, sets out to destroy the feline. Unexpectly, however, the cat turns on him, leaping with open claws full into his face. Wheeling back, blood spurting from his eyes, Price accidently overturns a burning urn which sets fire to the bed.

You can be sure they all went thru blood, sweat & tears trying to get that sequence on film. Since no one, including director Corman, could get the cat to leap into Vincent's face, the cat had to be thrown upon him from behind a statue. For safety's sake, the cat's paws were taped-up—but neither animal nor actor felt too happily disposed towards the scene.

First take — and the hands of the animal trainer crept into the shot.

Second take — and Vincent's reaction to the cat jumping came a second too soon.

Third take — and the animal was thrown too hard, knocking the actor out of camera range (an amusing moment occured here as Price crashed with the cat into a pillar and slumped to the floor, the director anxiously calling, "Vincent! Are you OK?" as he did so; silence for a second, then slowly, the actor came to, pretending to suffer from amnesia. "Where am I? What are all you people doing here?").

Fourth take — and the cat bit its trainer (Price could hardly contain his mirth).

Fifth take — and the cat was thrown right, Vincent turned, screeched, and clutched at his eyes. "Print it," said Corman calmly.

* * *

Boris Karloff, boogie man extraordinaire, has been growing progressively arthritic according to latest reports. Tho he tells his friends, "If I *retire*, I'd be dead within a few months," it's pretty clear that he's drastically cut down on his screen commitments, and practically *has* retired.

At the present, he's spending his days with his wife at a country cottage he's just purchased in Hampshire, England.

How long will the "King" be out of circulation? That's hard to answer, tho Boris' manager, still in Hollywood, did tell me: "Mr. Karloff is not expected to return for *quite some time*."

* * *

Every Sunday nite, over hundreds of radio stations across the country, a tomb-like voice comes on the air with the ominous prolog: "Who *knows* what *evil* ... *lurks* in the hearts of men? *The SHADOW knows*—! (cackle-cackle)."

Who *was* The Shadow? Where did this show with its "woefully outdated scripts embellished by melo-

RRORSVILLE... HEADLINES FROM

# HORRORSVILLE... HEADLINES F

**By Bill Obbagy**

dramatic acting" come from.

"The Shadow," these days, comes from 11 years out of the past—a radio show once at the peak of popularity until television came along and, almost, sent Lamont Cranston, "wealthy socialite-about-town," into obscurity. But I see I'm getting ahead of myself. Chances are, if you never heard the program, you don't know who Lamont Cranston was.

Well . . . it's like Clark Kent & Superman. Cranston, the aforementioned "wealthy socialite," was a spare-time crimefighter who possessed the supernatural power (learned from Tibetan monks) to cloud men's minds and thus make himself invisible. (Thus the name "Shadow" . . . which itself sounds kind of shady, but nevertheless the character is definitely a do-gooder.)

The series was originally broadcast from 1936 to 1948. What we're hearing these days are tapes from those lovable old shows . . . enacted by Brett Morrison & Grace Matthews. Grace plays Lamont Cranston's best girlfriend, Margo Lane, who romps about the country getting involved in all types of murder mysteries. Were it not for Margo Lane, I think The Shadow would be out of a job.

Anyhow, it's interesting to note that Brett Morrison, who played The Shadow on the air more than anyone (Orson Welles was among those who preceded him), began his career in radio with an early "Dracula" series which he wrote, produced & directed!

* * *

William Castle, the producer responsible for such chillers as MACABRE, HOUSE ON HAUNTED HILL & MR. SARDONICUS, is on the loose again.

He's now under exclusive contract at Universal Pictures. The pact calls for the production of 5 feature films during the next 10 years, and also covers TV film production should Castle decide to enter this field. So far he's done Robert Bloch's original screenplay, THE NIGHTWALKER. Next may be IN CASE OF MURDER. Nothing's final yet . . . but he may cast Frances Zucco, actress daughter of the wonderfully sinister George in the title role.

* * *

Purple people eaters, witches, Count Dracula, and the dancing corpses are some of the featured performers at the Bob Baker Marionette Theater in Los Angeles.

These, and many more, appear in the 10-act *Sketch Book Revue*—the likes of which surely cannot be found anywhere else in the United States. They provide 60 minutes of fun & excitement for the audience in a theater where everything is on strings. Just the "Dracula" performance is worth the price of admission!

* * *

And speaking of Dracula . . . Marlon Brando has been telling his friends that his stay in Tahiti where he'd filmed MUTINY ON THE BOUNTY—

—may not have been good for an actor's ego but was certainly great for his privacy.

"No one ever heard of me there," he complained.

"The most popular movie that ever played there is DRACULA. It's been playing there annually since 1932."

Brando added that if Bela Lugosi were still alive he'd be mobbed in Tahiti!

continued

HORRORSVILLE... HEADLINES F

continued

# HORRORSVILLE... HEADLINES F

Writer-Director Ib Melchior, whose TIME TRAVELERS is currently in release, gave a talk before the Annual Long Beach Science Fiction Convention, which was staged during the summer. He revealed his next film will be HAUNTED WORLD slated for release by AIP.

* * *

*VARIETY* reporter Dave Kaufman recently wrote: "Alfred Hitchcock apparently is up to his usual tricks. When he and other Universal TV producers met with NBC-TV's censors, Hitch pumped for a story on cannibalism on his series and they sort of laughed starchily and said in effect no, TV's not ready for it."

No doubt the resultant low spirits of America's Master of Suspense" were greatly lifted by the recent report that his film THE BIRDS was voted the best foreign picture of 1963 by the Bengal Film Journalists' Assn. in India. Hitchcock was named Best Director.

* * *

Tim Barr, who spearheads Project Unlimited—the company which does all the special effects work for *The Outer Limits* TV show—made an observation recently that kind of makes me wonder.

Besides *Outer Limits*, Tim and his crew have also done work on such films as DINOSAURUS, ATLANTIS, MASTER OF THE WORLD and ..... THE TIME MACHINE, for which he received not one but *two* Academy Awards for Special Effects work.

"I suppose receiving these Academy Awards was the greatest thing that ever happened to you?" I asked the short, ever-cigar-smoking Barr. He slowly paced to my side of the room, contemplating the question, and, inadvertently blowing enough smoke about me to choke an elephant, finally said: "No ... the high point in my whole life was when my son was born."

Such is Horrorwood.

* * *

Charles Beaumont, age 35, author of many segments of *Twilight Zone*, scripter in one capacity or another of THE 7 FACES OF DR. LAO; BURN, WITCH, BURN! (with Richard Matheson); and various AIP Poe pix; is a very sick man. Robert Bloch, Ray Bradbury & Fritz Leiber have all expressed their deep concern for his health.

By the time you read this, everyone in the country should be doing "THE FRANKENSTEIN STOMP," a funny, jumpy teen-beat record produced by Paul DeWitt. Paul creates radio spots for motion pictures like "DR. STRANGELOVE" & NIGHT OF THE IGUANA.

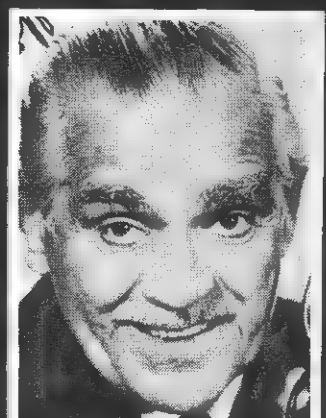
* * *

Maila Vampira Nurmi, famous Los Angeles area TV horror film hostess of 11 years ago, reports that she's embarked upon writing her autobiography ... and has already secured a publisher.

Miss Nurmi also appeared in such motion pictures as THE MAGIC SWORD with Basil Rathbone and PLAN 9 FROM OUTER SPACE with Bela Lugosi.

Many of her fans probably recall that when Vampira was asked for her autograph back in her heyday, she'd tell the signature seekers with a wink "I give epitaphs not autographs!"

* * *



Ray Harryhausen, his wife & their infant daughter Vanessa, have all been delighted to discover that their kindly neighbor just a block away from them where they live in England is—King Boris the Benign (our Mr. Karloff).

* * *

As we go to press, producer Bert I. Gordon phoned the editorial office to say he's on his way to England to scout our locations for "4 major productions of science fiction & the weird." He told our editors what 2 of them are but made him promise not to reveal their titles till Bert gives the go-ahead signal. All we can get out of FJA is that "one's real spooky," the other—"is a sci-fi spectacle by one of the world's top writers."

* * *

Two monster documentary movies are in the works—one in America, the other in France. Watch the pages of Famous Monsters for further news.

END

# MYSTERY PHOTO DEPARTMENT

## at any wedding he'd be the beast man!

**Is he The Missing Link from the silent LOST WORLD? A fugitive from a Johnny Weissmuller jungle film? A kin of CAPTIVE WILD WOMAN?**

**In case you don't recognize this hairy horror, these words may help you: HER SUN CLUED CHANIE. Just re-arrange them and you'll have the title of the mystery film!**

**Last Issue's Mystery Guest?**
If you guessed William Holden, usually a handsome leading man, you guessed right. Foto is from one of the make-believe scenes in the recent PARIS WHEN IT SIZZLES, where he appeared briefly as a Displaced Person (one of the Night People) from Transylvania with bad habits picked up from Bela Lugosi.

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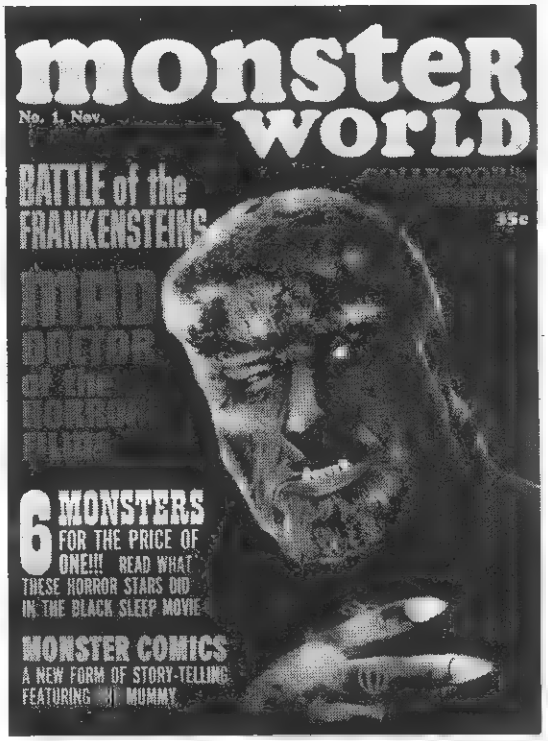


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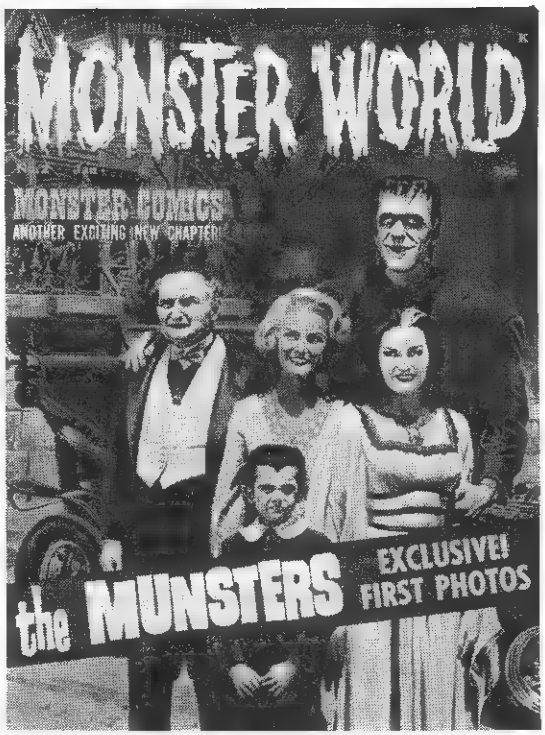


NO. 2—THE MUNSTERS

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*continued from page 7*

transplanted to the Monster. What happened was this: the doctor & his assistant put the brain of a deformed & crippled beggar into the Monster's head. After this, the monster burned his old brainless body in the furnace and escaped . . . but his crippled qualities soon returned in his strong new body. **(Always glad to make a correction. Alert young readers like Marc keep us on our toes—and off other people's.)**

"Headlines from Horrorsville" a good idea for a new feature. **(All credit to Bill Obbagy.)**

"Giants from Japan" was the 2d best article in that issue. It revealed some little-known info & the stills were all tops.

"Werewolf in Monsterland" good. In fact, very. It was one of the greatest thrills of my life when, at the Ackermansion, I met my lifetime idol—Kong himself! This was his metal skeleton, as mentioned in the article.

"The Powers of Dracula"—interesting but old hat. **(We commend you on manfully refraining from remarking "old bat.")**

". . . And the Monsters Still Pursued Her!" was good for both those who, like myself, saw the interview on video and those who missed it.

Best issue since No. 26 (Jan. '64).

**MARC A. RUSSELL**
**Beverly Hills, Calif.**

**REED FANS, READ THIS!**

I am the Secretary of the American Branch of the Official Oliver Reed Fan Club. The only way I can locate Oliver's numerous fans is thru a notice in a magazine everyone reads. I know you have numerous followers because if you

**Lycanthrope in Reel Life**

**OLIVER REED in Real Life**

didn't you wouldn't have been around for so long and you wouldn't have been able to expand as you did. **FM** has matured tremendously into something the more select monster fan goes for. I fully realize that you get hundreds, perhaps millions, of letters every day and that you can print only a few out of them all. But after all your wonderful features on CURSE OF THE WEREWOLF, I couldn't just sit here, could I? I know there were many of Oliver's fans who enjoyed them as much as I did. I just have to get to them but I need your help. I'll do anything to have you mention our club. **(Anything?! Wow, it's a deal! Kindly report to the offices of FM at once. You have just been elected to edit issue No. 33 while the editor goes on a vacation. Fishing. Fishing in the winter? Yes, I'm going over to that Scottish lake, the Loch Ness, to see if I can catch myself a monster. In the meantime, here's the mention of your Oliver Reed Club—and happy headaches putting out the next issue!)** Our dues are $1.50 per year You receive membership card, fotos, bulletins,

*continued on page 74*


# NOW! A GREAT NEW PICTURE MAGAZINE!

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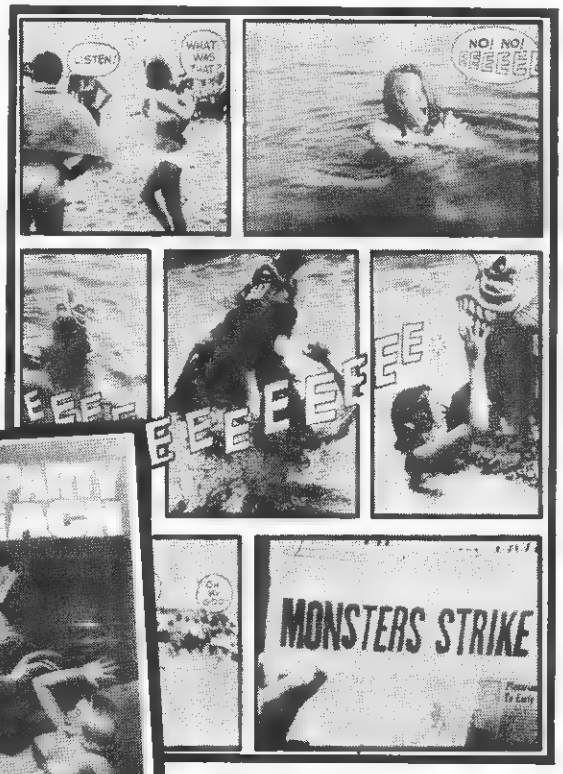


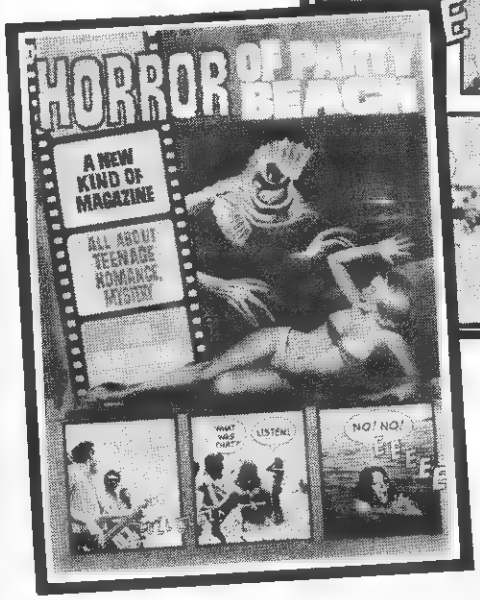


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*continued from page 73*

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**AND ODE TO . . .**

Please tell us, does another
Exist who can frighten us as you did?
Terrifying us and yet,
Ever telling us there was nothing to fear.
Remembering how you made us laugh,

**THE BLACK ANGEL**

**PETER LORRE, 1946**

Leaves only now to make us weep, for
Others cannot take your place.
Rending the air are your praises.
Rather than leaving you unclaimed, in
Elysium we shall meet again.

**GEORGINA L. FOSTER**
**(Age 13)**

**● We're sure Mr. Lorre would have appreciated your poetic tribute to him, Georgina. Your attempt to eulogize him in verse will probably be better accepted than the editor's poem in No. 29.**

**FROM THE ENCYCLOPEDIA TRANSYLVANNICA**

I must protest one detail about your DRACULA coverage. **Voivode** was not Dracula's first name as it is not a name at all but a title. During the 12th century (and probably some time afterwards) all of Transylvania was ruled by a voivode (the word means "governor" or "local official") of the race of the Szeklers (that's the way the Britannica spells them). The Szeklers, of whom Dracula was a prominent noble according to Bram Stoker's book, were a self-governing community whose leader received his title from the Hungarian crown. Thus we do learn that our hero was the ruler of all Transylvania—but his first name remains a mystery.

**JOANNA RUSS**
**NYC/NY**

**CAPT. FRANKENSTEIN MEETS—**

I am a beast of 13 (thousand) who, in answer to reader Jim Jones' query, "What to do with Capt. Frankenstein?", suggests: team him up with Super Wolfman!

**DAVID HEIDMANN**
**Athens, Wisc.**

**PAGING LARRY TALBOT**

I do hope you soon will give more credit to a film where credit is due. It's Universal's 1941 classic, THE WOLFMAN. In my opinion it surpasses everything, including DRACULA & FRANKENSTEIN. It had good acting, direction, camera action, and had a high budget with superb sets (Castle Talbot and the surrounding landscape), which were so prevalent in the early Universal epics. Chaney Jr. turned in a magnificent performance of a man tormented & tortured. Lugosi, Rains, Ankers, Ouspenskaya all turned in excellent performances. I can't say that the film really **scared** me but it seemed to have a frighteningly chilling "atmosphere." The gypsy curses & the misty forest seemed to give it one. I think it was more eerie than DRACULA'S Gothic atmosphere.

The film had various chilling scenes such as the opening scene where Bela the gypsy palm-reads the girl's hand and sees the Pentagram in it. Another eerie scene was the transformation from man to wolf. It was tastefully handled. It showed hair sprout on Chaney's legs and then later we see the hairy legs treading in the misty ground. Then he comes to a tree and for the first time we see the snarling werewolf face peering from around the tree. At first I thought we should see hair grow on Chaney's face in the transformation but the way it was done just heightened the effect. Perhaps my favorite scene was where the prowling wolfman was caught in the trap and was transformed back to Larry Talbot by one of Maleva's spells. The gypsy's curse, the transformation, the climax where the Pentagram appears on Ankers' hand, all contributed in making a classic horror film. Don't forget it when it comes to filmbooks.

**JERRY CARVETH**
**Kalamazoo, Mich.**

**● We surely won't.**

**"Magnificent performance"**

**WOLFMAN Chaney, Uni. '41**

**SELECTED COMMENTS ON No. 31**

THE CREEPING TERROR. I don't like to say this but it sounds second rate. Just a few people trying to capitalize on the current monster craze which is now sweeping the country. **(Hm; "sweeping the country"; would you call it The Monster Broom?)** The movie has a standard grade Z plot and without respect for the taste of thousands of **teenage** film fans. I think it was aimed at the subteen set and will probably do a fair bucks-office job **among that set.** That is my beforehand opinion. When it comes to town I will take it in and might have to form a different one but until then I stand upon my words.

"Headlines from Horrorsville"—**the best** new feature in **FM!** I understand its author has been studying to write a book on the life of Bela Lugosi. I didn't know until I got a Los Angeles newspaper clipping from Donald Reed of the Count Dracula Society (which I recently joined) **(membership $3 per year from Pres. Reed at 334 W. 54 St., Los Angeles, Calif. 90037),** telling of the Society's August meeting in which Mr. Obbagy was a featured speaker. What I am wondering is: what is the title of the book? **(Tentatively, "Dracula Without His Cape: The Real Bela Lugosi.")** When will it be available? And how much moola will it cost? I want to read the book so bad that I can taste it. **(It will come in 2 editions: peppermint ink & vanilla pages. Seriously, Bill has not yet completed his researches, and any discussion of publication date & purchase price are quite premature. When these details are known, you will surely learn them in the pages of FM & MW.)**

**Bill "Bela" Obbagy**

**Graveside, Lugosi: 1964**

"Great Horror Figure Dies." It seems that a whole breed of horror stars is dying, according to the pages of **FM.** Henry Daniell, Peter Lorre, etc., and now Edward Van Sloan, the immortal Van Helsing in DRACULA. I for one mourn Mr. Van Sloan's death, having heard of the twin tragedies that beset him late in life, but I know that, as was reported in **FM,** death was welcome to him. Monsterdom has lost another Star of the Silver Voice.

Mystery Photo. Please print my name as one of the keen fans who know the Mystery Pic. I always admire a person who can remember the creepy crawly things he has seen on the screen—enough to get one of your puzzling Mystery Photos. Up until now I have never known one of the Photos but when you put Sir Alec Guinness in **FM** you don't have to have sharp eyes or an encyclopedic film knowledge to recognize the face. **('Fraid you'll have to go sharpen your eyeballs, Tom: 'twasn't Sir Alec. In fact, I don't believe we've ever had occasion to run a picture of him in any of our 32 issues to date. The only fantastic film he ever appeared in was the** (terrific) **MAN IN THE WHITE SUIT but there was nothing monstrous about it. No, the "unmistakable" Sir Alec was the likable Wm. Holden!)**

"Making Monsters." I am not a young Bud Westmore or Jack Pierce but I am one of those people who like anything behind-the-scenes. It gives me the feeling that I know something the world does not know, and it feels good. "Myths of Mr. Monster"—same things goes here.

**TOM DUPREE**
**Jackson, Miss.**

**ATTENTION, MR. VAN SLOAN'S SISTERS**

I can't believe it. I just can't. It's just too impossible to believe. When I read in FM No. 31 that Edward Van Sloan was dead I wanted to break down & cry. (I felt the same way when I heard that Peter Lorre had expired.) I know down inside that he isn't really dead. Just as LON CHANEY SHALL NOT DIE and LUGOSI LIVES ETERNAL so shall Van Helsing continue to battle Count Dracula in the parallel world of the dead.

The first time I ever heard of Edward Van Sloan was in issue No. 22 of your magazine in the article on DRACULA. Later that year I became better acquainted with the character of Dr. Van Helsing in a clothbound copy of Bram Stoker's classical tale of horror that I received for my birthday. It wasn't until last winter that I saw them both in action in the film version of DRACULA. The very next week I saw Edward Van Sloan again in FRANKENSTEIN (I have a copy of this book also). A month later it was THE MUMMY and Dr. Muller. Then, most recently, I met up with Dr. Van Helsing ("oddly called Von Helsing in this sequel," points out G. John Ed-

R.I.P.

EDWARD VAN SLOAN

wards) in DRACULA'S DAUGHTER. These movies have made him seem more real to me than anyone else I know. Now, alas, he is no more. He has gone to join others like Lorre, Lugosi, Chaney Sr., Zucco, Thesiger, Dwight Frye, Colin Clive, and others who have been swept away to a kinder Twilight Zone where he will someday be joined by our beloved Boris Karloff, Vincent Price & Chaney Jr.

MICHAEL JACKSON
Nashville, Tenn

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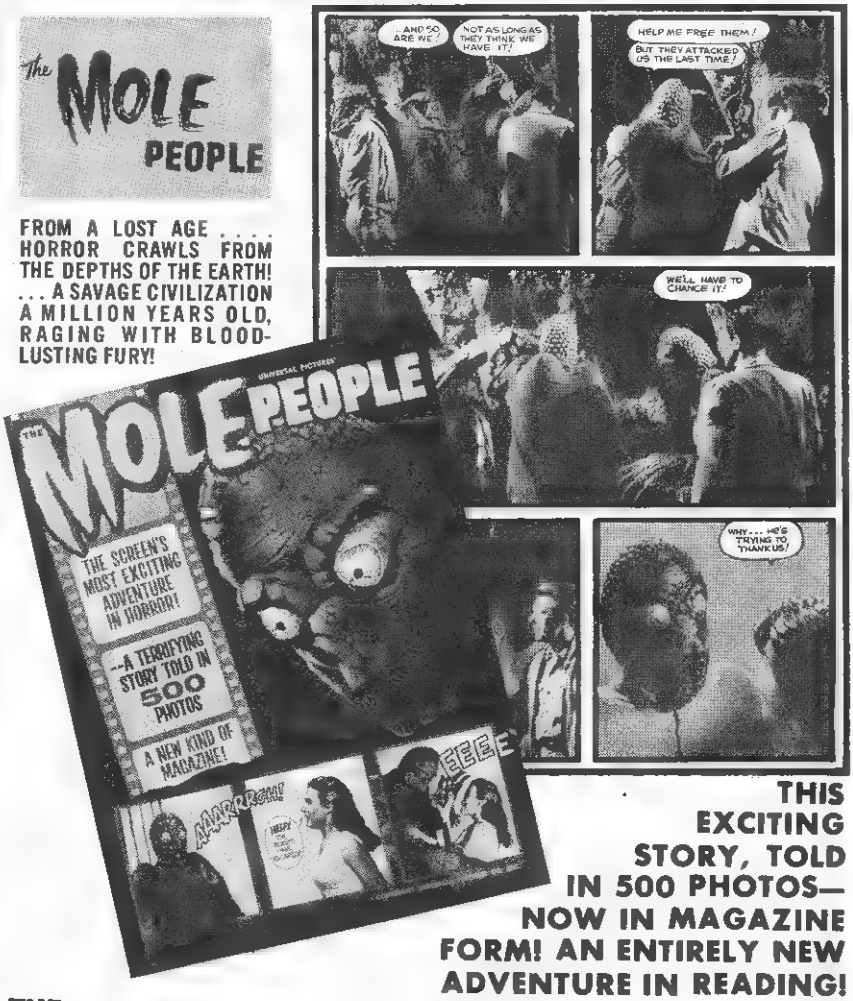


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# A Preview Look Inside EDGAR ALLAN POE'S HOUSE AT THE END

THE body of Mrs. Ligeia Fell is being lowered into the earth. As her grieving husband Verden Fell *(Vincent Price)* stands at the foot of her open grave, in this English country churchyard in 1921, the ceremony is suddenly interrupted as the local parson *(Ronald Adam)* protests, "This burial should not take place! It is not holy! Ligeia was not a Christian!" Verden defends his wife. "She will not rest," he says "because she is not dead."

"Not dead?"

Hers was an unusual philosophy. She phrased it this way: 'Man need not kneel before the angels nor lie in death forever but for the weakness of his feeble will.'"

Suddenly a black cat screeches and—*Ligeia's eyes open.*

Verden is momentarily stunned but quickly recovers his composure. "It was merely a muscular contraction," he explains to the parson. But his face now wears a look of secret triumph.

## grave consequences

The months pass as life goes on. Near Ligeia's grave, a fox-hunt is in progress. A beautiful red-haired Lady, Rowena Trevanion of Tremaine *(Elizabeth Shepherd)*, finds herself strangely drawn to the burial place of the late Ligeia. From her position on her horse's back, she examines the inscription on the headstone, pondering its puzzling meaning.

LIGEIA—DIED 1821
NOR LIE IN DEATH FOREVER

Like a black guardian angel, a cat dark of color as a moonless night perches atop the headstone. Suddenly it bares its teeth and hisses. Rowena's horse is startled by the animal feline's ferocity. Frightened, it rears on its hind legs. Rowena is thrown from her steed. As she lies, shaken, on the ground, the black-clad figure of Verden appears and she faints at the sight of him.

Rowena's friend & hunting companion, Christopher Gough *(John Westbrook)*, arrives on the scene. He finds Verden standing over Rowena. Gough recognizes him as an old acquaintance.

"I must apologize for startling you," Verden begs of Rowena; then picks her up and carries her to his place of dwelling. Verden lives in a vast Gothic abbey in which Roderick Usher might have felt at home. His servant Kenrick *(Oliver Johnston)* brings a bandage, and Verden binds Rowena's injured ankle.

Then Rowena's father, Lord Trevanion *(Derek Francis)*, arrives on the scene, displaying the fox from the hunt. This causes some embarrassment however, for "This particular fox was Ligeia's pet," says Verden. During the discussion, the dead fox mysteriously disappears! Verden's explanation

**Hidden behind those dark glasses are the mesmeric eyes of the master of menace, Vincent Price.**

the weird black cat has made off with it.

Some days after the incident of the accident Rowena returns to call on Verden. At first he is strangely hostile but his manner abruptly changes. In fact, he begins to make advances to her!

As Verden is about to embrace Rowena, the cat, almost as tho humanly jealous, darts between them and scratches Rowena's face. Verden is furious. He resolves to have the animal destroyed.

Verden now goes to greet Christopher, who is waiting for him in the great hall of the abbey. The two men walk to Ligeia's grave. Here Christopher observes a macabre thing: the date of her death has been chisled away! This leads to a discussion which is cut short as the abbey bell unexpectedly starts to toll. Verden rushes to the bell tower, reaches it just in time to save Rowena from falling. She has been lured to the tower by—the black cat.

Verden & Rowena gradually grow closer to each other and finally Verden takes the beautiful redhead as his second wife. They leave the abbey for a honeymoon and when they return it is with the understanding that the dwelling will be their home only until Verden can sell it.

On their first night back, Rowena waits for her husband to come to her room but he remains strangely absent. Upset, she finally drops off into an uneasy sleep. Her fitful slumber is broken by a strange sound. Awakened, she looks about the room but sees no one there. However, when she looks at her brush on the dressing table she observes it to be *full of black hairs!*

Rowena goes to her husband's room. Inexplic

# OF THE WORLD

ably, it is empty. Also—he hates the cat and has vowed to destroy it yet a saucer of milk is on the floor of his room by the window!

## mesmerism and macabre doings

The following evening, before Rowena has had a chance to question her husband about the puzzling previous night, she hears Christopher telling Verden, "The sale of the abbey will have to be held up—the property was in Ligeia's name and no death certificate has been found."

Later that same evening Verden is drawn into an argument about the powers of Mesmerism (then a new and relatively unknown mind-force) and is challenged to give a demonstration. Agreeing, he hypnotises Rowena—and she recalls a song her mother used to sing. Then, the tone of her voice changes. She begins to recite *Ligeia's* words. "Not lie in death forever."

The next morning Rowena is confronted by 2 mysteries: One, the dead fox on her bed: Two, a saucer of milk on the floor!

## what the grave revealed

Rowena questions Kenrick about the fox, the milk, but the manservant is tight-lipped. It is obvious to Rowena that he is holding something back—but why?

Then Christoper makes a try—with no greater success. After which Christopher resolves to make efforts of his own to clear up the dual mysteries. His first act is to engage a pair of gravediggers to remove Ligeia from her coffin. But when the grave is opened it reveals—

No rotting corpse. Instead a wax effigy.

## the sinister secret

Rowena's own nightmare now comes to horrifying reality as the black cat pursues her thru the shadowed corridors of the ancient abbey. When she breathlessly arrives in front of a large mirror, she cannot believe her staring eyes at what she appears to see reflected: her red hair turned jet black!

Horrorstruck, she throws up her hand and smashes the macabre mirror. The splintering glass gashes her wrist, from which blood flows. But for the price of pain she learns a secret: behind the shattered mirror is revealed a hidden staircase.

Fearfully but determinedly, Rowena sets foot upon the stairs, intent upon discovering (as you finally will when you see the picture) the answer to the 3 mysteries:

*The secret of the black cat.*
*The secret of Ligeia's last tomb.*
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# SON OF MYSTERY LINES

By STEVEN JOCHSBERGER

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1. "Vetos you are mad!"
2. "The most complex thing known to man . . . man himself."
3. "If I am—it is because man's hatred has made me so."
4. "Why am I not made of stone as thee?"
5. "Would you like some of my flowers?"
6. "You are 'Dr. Frankenstein' like your father?"
7. "Something's wrong Bohmer . . . . I can't see!"
8. "Some are dogs; these I beat. Others are wild animals; these I cage."
9. "Don't move if you value your life!"
10. "You fools, you're crazy to know who I am aren't you?!"

**ANSWERS**

1. Boris Karloff to Bela Lugosi in THE BLACK CAT.
2. Peter Cushing to Robert Urquhart in CURSE OF FRANKENSTEIN.
3. Lon Chaney to Marie Philbin in PHANTOM OF THE OPERA.
4. Charles Laughton to a Gargoil in HUNCH BACK OF NOTRE DAME (RKO 1939).
5. Girl to Boris Karloff in FRANKENSTEIN.
6. Bela Lugosi to Basil Rathbone in SON OF FRANKENSTEIN.
7. Bela Lugosi's voice (in Lon Chaney Jr.'s body) to Lionell Atwill in GHOST OF FRANKENSTEIN.
8. Boris Karloff in BEDLAM.
9. Peter Cushing to Christopher Lee in HOUND OF THE BASKERVILLES.
10. Claude Rains to the mob in THE INVISIBLE MAN.

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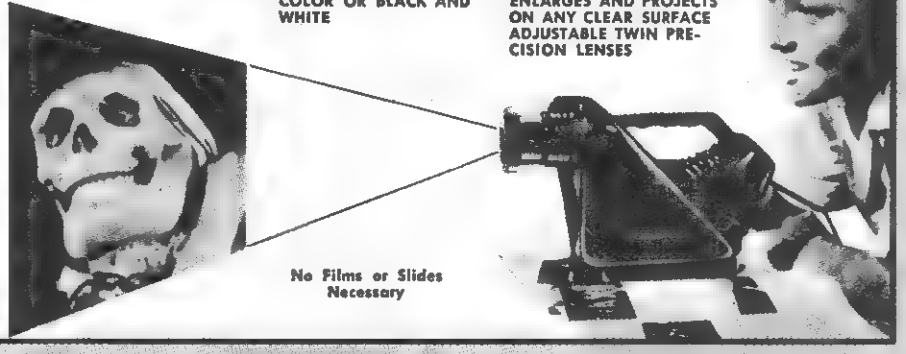

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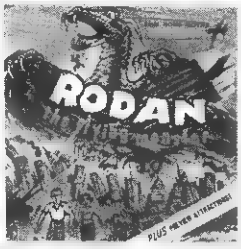


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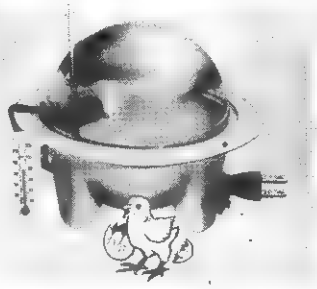

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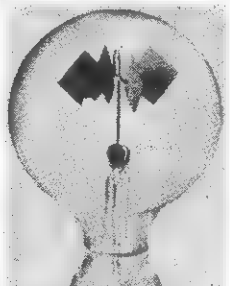

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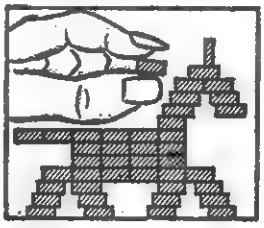

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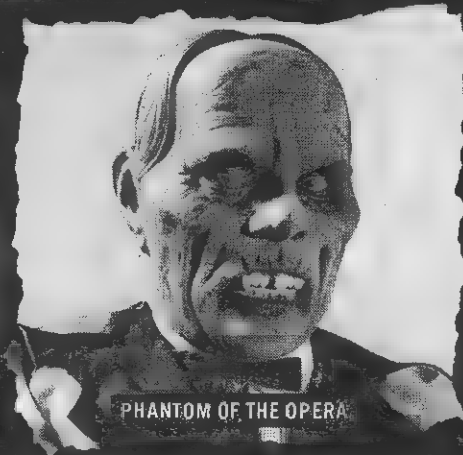

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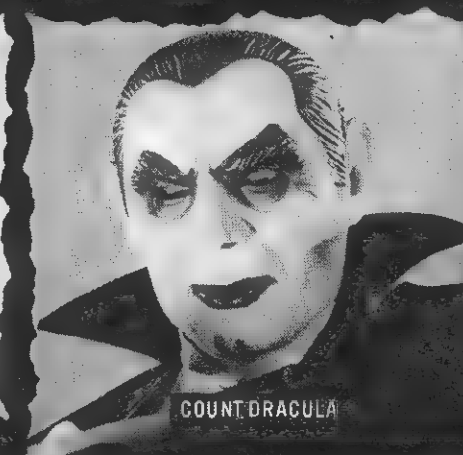

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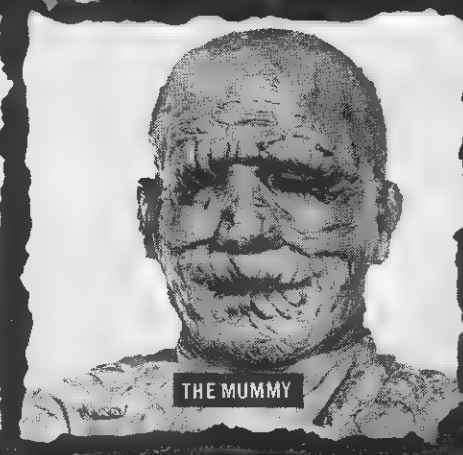

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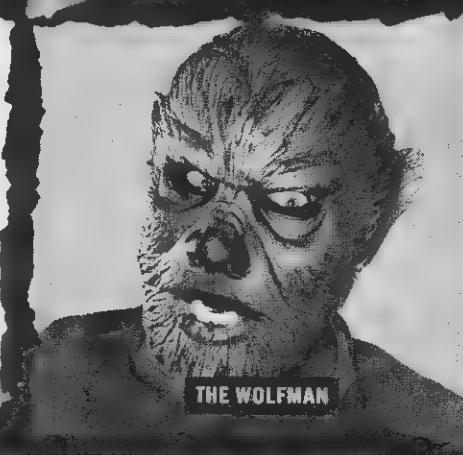

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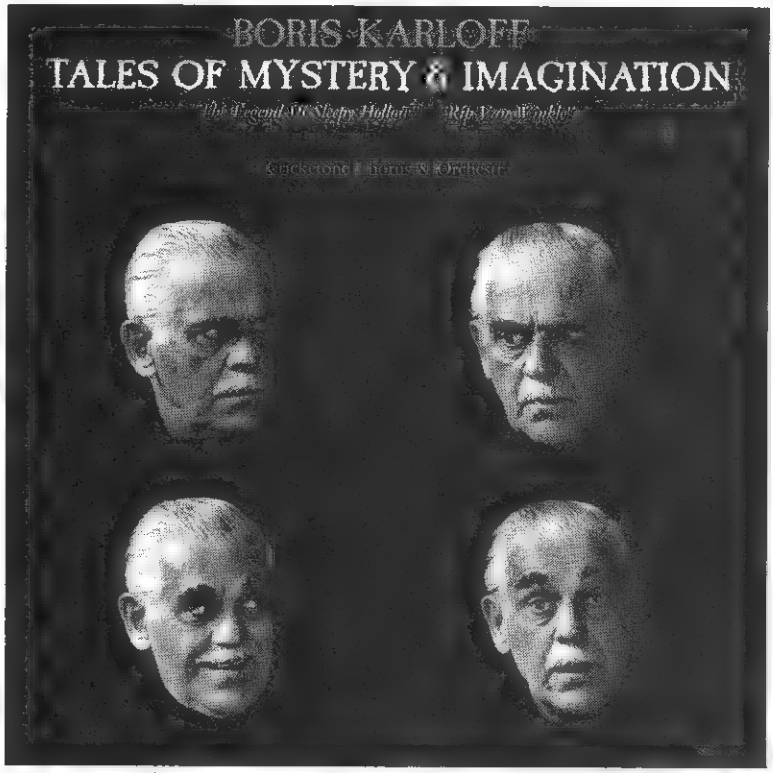
# BORIS KARLOFF,
# MR. FRANKENSTEIN HIMSELF
# TELLS YOU:
# "TALES OF MYSTERY & IMAGINATION"




Only as Karloff can tell it. . . . "THE LEGEND OF SLEEPY HOLLOW" and "RIP VAN WINKLE". A brand new record by the master story-teller of horror and mystery. In all the frightening powers of his voice with the chilling background ■ special sound effects, you live the great classic horror tales of the headless horseman. The hoof-beats of the horse, the howling of the wind as it whips the robe around a rider without a head. The night lives with terror and you sit ■ your room and hear the sounds and maybe if you look out your window, you'll catch a fast look at the night rider who roams the countryside. Only $1.98.

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# DROP DEAD

On any Wednesday night in the late 1930's and early 1940's, when radio was king, all the lights would be on in my house and the radio was tuned to ■ network radio program called "LIGHTS OUT," directed by Arch Oboler, whose special talent scared the wits out of all America with this famous blood-chilling radio series. Here ■ a sampler of this pioneer of horror and suspense that has never been matched. Only $5.98

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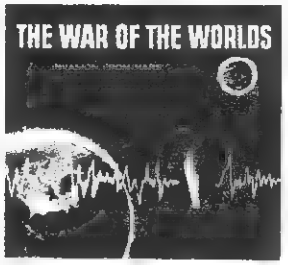
# WAR OF THE WORLDS




An LP recording of the original Famous Orson Welles broadcast
Intended as a Halloween prank, this broadcast caused mass hysteria throughout New York and New Jersey. People abandoned their homes and fled—all roads were jammed, and never before had people in all walks of life become so suddenly disturbed as they did on this night. The original broadcast took place on the evening of October 30, 1938.
A great, rare collector's item! Only $5.98.

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# THE HOUSE OF FRIGHT

THE FALL OF THE HOUSE OF USHER

A grim, ghostly, spine-chilling, nerve-wracking tale of horror that will fill you with lingering FRIGHT, written by the all time master of thriller-chillers—Edgar Allan Poe. You will remember "THE HOUSE OF USHER" (his most famous tale) with shuddering fear every time you're alone in a dark house or on a deserted street! A sinister narration by Richard Taylor.
ONLY $1.98.

Brand New—Created Just for You—the Most Amazing Half Hour on Record as FORREST J ACKERMAN himself time-travels to the 21st Century ■ bring back *Music for Robots*. FJA talks to YOU for ■ minutes in a thrilling narration about RUR, Tabor, Gort, Robby . . . the automatons of Jules Verne, Edgar Allan Poe, Isaac Asimov, Leonardo da Vinci . . . the metallic Frankenstein. . . . Hear weird vibrational multisonic effects, electronic melodies created for the ears ■ androids! ONLY $1.98.

# TERROR

SON OF HORROR

CLASSIC TALES OF TERROR to make you shiver in your boots. Be prepared for screaming suspense and maniacal action when you listen to these spine-tingling, chilling narrations penned by the master of the macabre Edgar Allen Poe. MASQUE OF THE RED DEATH and THE PREMATURE BURIAL, are among these best and most terrifying tales. Only $1.98.

# NOW YOU CAN HEAR YOUR FAVORITE MONSTERS!

**Sound Track Album of Great Horror Movies— Original Music & Sound Effects (L P — 33 1/3 RPM)**

**Features themes & sound effects from the following motion pictures: HOUSE OF FRANKENSTEIN • HORROR OF DRACULA • SON OF DRACULA • CREATURE FROM THE BLACK LAGOON • REVENGE OF THE CREATURE • THIS ISLAND EARTH • THE MOLE PEOPLE • THE CREATURE WALKS AMONG US • THE DEADLY MANTIS • IT CAME FROM OUTER SPACE • TARANTULA • THE INCREDIBLE SHRINKING MAN •**

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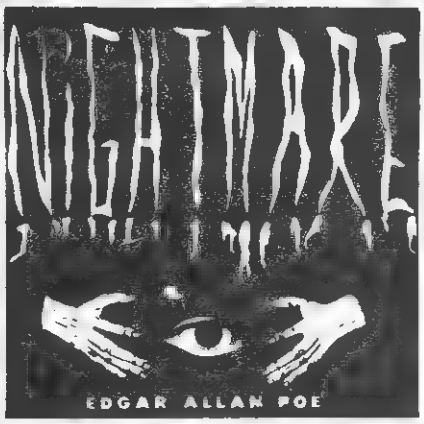
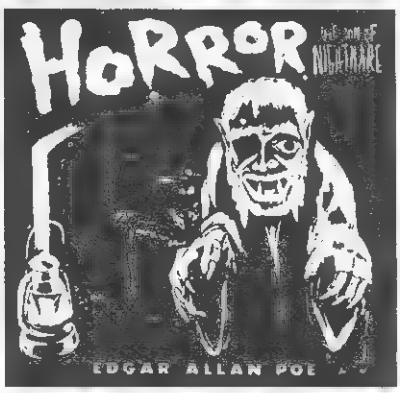
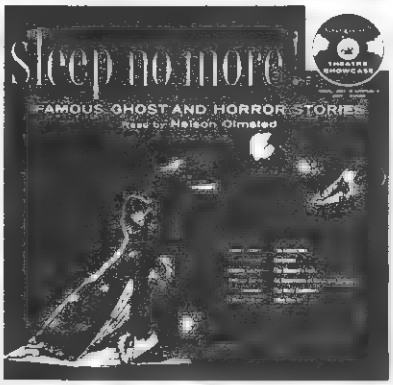



**NIGHTMARE, ANYONE?** You've heard of records in a humorous vein — well this one can only be called HORROR IN A JUGULAR VEIN. A frightening narration from the stories of the old master of horror himself — Edgar Allan Poe. THE PIT AND THE PENDULUM is tough enough on your nerves, but wait until your hear THE TELL-TALE HEART — one ■ Poe's best and most terrorizing stories. Long Play Album. Only $1.98.




HORROR—THE SON OF NIGHTMARE; a classic tale of terror spoken in eerie tones with the right kind of background music. The idea of actually hearing this story told in your own home is enough to scare you out of your wits. Put out the lights and have your blood curdled by the tale of THE BLACK CAT, by EDGAR ALLAN POE. Only $1.98.

Weird music & chilling sound effects created for 12 different frightening scenes. HAUNTED HOUSE—groans, rattles & unknown sounds; SPELLBOUND—supernatural theme music; HEARTBEAT, JUNGLE FEVER, THE LONG WALK and others calculated to SHOCK! Long Play Album. Only $3.98.




FAMOUS GHOST & HORROR STORIES read by Nelson Olmstead, radio's famous sinister voice. Includes THE SIGNAL MAN by Charles Dickens; THE MUMMY'S FOOT, WHAT WAS IT, THE BODY SNATCHER, OCCURRENCE AT OWL CREEK BRIDGE and others. Only $4.98.

A wild SPIKE JONES album featuring DRACULA, VAMPIRA & THE MAD DOCTOR, in TEENAGE BRAIN SURGEON, MONSTER MOVIE BALL, FRANKENSTEIN'S LAMENT, POISON TO POISON, THIS ■ YOUR DEATH, MY OLD FLAME, plus others specially recorded to drive you mad with ghoulish laughter. Long Play Album. Only $3.98.

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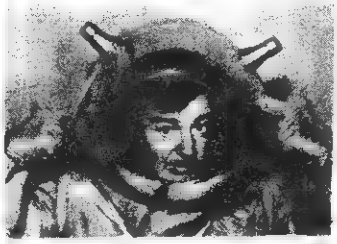
# A COMPLETE COLLECTION OF HORROR & MONSTER MOVIES

NOW YOU CAN OWN AND SHOW THESE COMPLETE FILMS RIGHT IN YOUR OWN HOME! TRULY CLASSICS OF THE MOTION PICTURE SCREEN!

COMPLETE EDITION
8mm (160 ft.) 16mm (320 ft.)

## ABBOTT & COSTELLO IN ROCKET & ROLL



A runaway rocket ship, flying saucers and beauties of Venus drive Abbott and Costello along a riotous orbit of dizzy fun for some hilarious maneuvering in outer space! Only $5.75 for 8mm; $10.75 for 16mm.

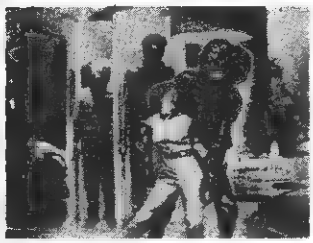
## WAR OF THE PLANETS

Desperate men from a strange universe kidnap a noted scientist to help stem the unearthly furies of an outlaw planet. A powerful barrage of exploding missiles follows his remarkable escape. Only $5.75 for 8mm; $10.75 for 16mm.

## KILLER GORILLA

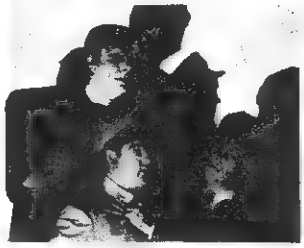
—see the daring capture of the savage bloodthirsty gorilla, actually captured and photographed on safari in darkest Africa—in one of the screen's most breath-taking scenes!

## IT CAME FROM OUTER SPACE



A space ship falters in flight and spins to earth with its mysterious monster visitors. A brave scientist battles against time to send the unearthy monsters back to outer space.

## ABBOTT AND COSTELLO MEET FRANKENSTEIN



Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

## BATTLE OF THE GIANTS

Gigantic PREHISTORIC DINOSAURS are shown in a battle to the death as cavemen watch, terrified. The prehistoric days come alive again as the unearthy monsters engage each other in battle.

- ☐ I want the 8 mm A & C IN ROCKET AND ROLL. Enclosed is $5.75 plus 25c for handling.
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- ☐ I want the 16 mm KILLER GORILLA. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm IT CAME FROM OUTER SPACE. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm IT CAME FROM OUTER SPACE. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm A. & C. MEET FRANKENSTEIN. Enclosed is $5.75 plus 25c.
- ☐ I want the 16 mm A. & C. MEET FRANKENSTEIN. Enclosed is $10.75 plus 25c
- ☐ I want the 8 mm BATTLE OF THE GIANTS. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm BATTLE OF THE GIANTS. Enclosed is $10.75 plus 25c for handling.

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## ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the needle! He turns into a monster and lures Scotland Yard on a zany chase after the real madman! Only $5.75 for 8mm; $10.75 for 16mm.

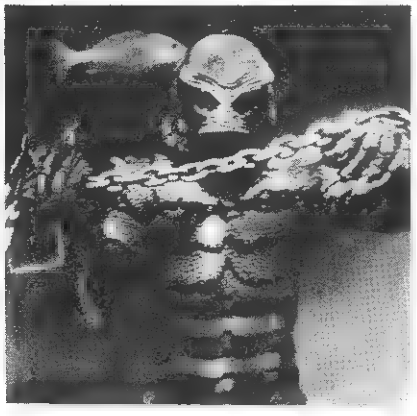
## FRANKENSTEIN MEETS THE WOLFMAN

Here's your cup of tea . . . an eerie, spine-tingling, nerve-chilling story of your two favorite all time great Monsters. Frankenstein and Wolfman will fill your cup with terror and send you to bed to dream of happy nightmares.

## BORIS KARLOFF in THE MUMMY

In 1932 Hollywood wrapped Boris Karloff in 15 yards of rotting gauze; for 6 hours they sprayed his face with chemicals & baked it with clay. The result: THE MUMMY—a screen horror classic! Only $5.75 for 8mm; $10.75 for 16mm.

## THE CREATURE FROM THE LAGOON



In the Amazon jungle a living creature from 150 million years ago threatens a party of archaeologists. See the furious spear-gun battle to capture it in the Black Lagoon.

## THE BRIDE OF FRANKENSTEIN

Boris Karloff as The Frankenstein Monster and Elsa Lanchester as his Bride-To-Be. The Frankenstein monster was bad enough, but the Bride now appears as a 7-foot tall horror, wrapped in gauze, ragged stitches scarring her neck!

## BELA LUGOSI AS "DRACULA"

Stalking relentlessly through the thick London fog in pursuit of his fair victim is the most fiendish and feared vampire of all time. Close your windows and hang out the garlic leaves —Count Dracula is on the loose! An all-time classic! Only $5.75 for 8mm; $10.75 for 16mm.

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- ☐ I want the 16 mm A & C MEET J & H. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm Frankenstein Meets The Wolfman. Enclosed is $5.75 plus 25c postage & handling.
- ☐ I want the 16 mm Frankenstein Meets The Wolfman. Enclosed is $10.75 plus 25c postage & handling.
- ☐ I want the 8 mm THE MUMMY. Enclosed is $5.75 plus 25c for handling.
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- ☐ I want the 8 mm CREATURE FROM THE LAGOON. Enclosed is $5.75 plus 25c for handling.
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- ☐ I want the 16 mm DRACULA. Enclosed is $10.75 plus 25c for handling.

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# MONSTER MAIL ORDER

## SKULL MUG

A PERFECT ADDITION TO A MONSTER'S CUPBOARD. A BEAUTIFUL SKULL-SHAPED, FULL SIZED, CERAMIC MUG. DEEP ETCHED IN DETAIL WITH BONE-LIKE HANDLE.

WILL GIVE YOU THAT ADDED TOUCH OF ENJOYMENT WHEN YOU DRINK YOUR MILK, HOT CHOCOLATE OR SOFT DRINKS.

Limited quantity! Order Now!
1 skull mug $1.00 plus 35¢ for postage & handling
3 skull mugs $2.50 plus 50¢ for postage & handling

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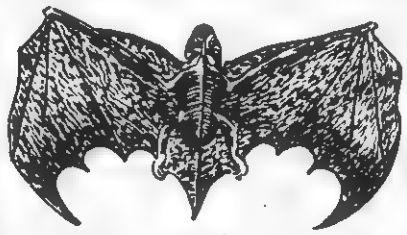
**DRACULA RUBBER BAT**
Enough to scare Dracula himself. This rubber bat comes with a suction cup that when stuck on the wall or laid on the bed will cause nothing but grief to the poor victim who walks in unexpectedly. Full price only 75¢ each. Circle No. 3



**MONSTER HAND**
These colorful rubber claws fit right over your hand like a glove. Enough to scare the wits out of your victims. (The werewolf on the cover of #3 issue is wearing them.) Full price only $1.50 each hand, or $3.00 for a complete pair. Circle No. 4 in coupon.

**WEREWOLF SIREN RING**
A slick-looking ring that is worn on the finger. You blow into it and it gives off a terrific whirl that makes the sound of a powerful siren. Resembles the "cry of the werewolf." Perfect for secret club members. Only 75¢ each. Circle No. 7

**HORRIBLE HERMAN**
**FRIGHTENING ASIATIC INSECT**

Let people look inside this 2½" box—then watch them faint! Inside is a horrible-looking type of insect with a fur body, scaley head, red eyes, and twin tendrils coming out of the head. You can make him lift his head and move around! Looks absolutely alive! Only 75c each. Circle No. 10.

**HOW TO HAVE A SPOOK SHOW IN YOUR OWN HOME**

This easy-to-read booklet shows how you can create realistic supernatural tricks in your own living-room without special props. Turn out the lights and work these chiller-diller stunts on family & friends. Ten great tricks. Only $1.00. Circle No. 1 in coupon.

NEW!

**SHOCK MONSTER**
Here's a mask that will shock people out of a year's growth! Eerie green skin, black twisted hair, yellow teeth and a staring eye make this one of the most horrible characters ever created in rubber. Only $2.00 Circle No. 13 in coupon.

NEW!

**GIRL VAMPIRE**
A white-skinned monstrosity with long black hair and big red lips. Perfect for girl-ghouls to wear when scaring family and friends. Even Mom will have fun wearing this to scare bill collectors away! Only $1.49 Circle No. 19.

NEW!

**TEENAGE WEREWOLF**
A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular with the teenagers. Colorful, hairy-type face with mouth open showing seven razor-sharp teeth! Only $1.49 Circle No. 20.

NEW!

**ONE-EYED CYCLOPS**
A big blue-green eye in the middle of the forehead! Nothing like it anywhere! Walk down the street with this mask on—and watch the people run. Invisible slits allow you to see out of both your eyes. Only $1.49 Circle No. 21.

**MONSTER FOOT**
Gruesome feet are giant size to go on over shoes. Made of latex rubber and horribly painted, these ghoulish "feet" will frighten all. Create a riot wherever you wear them. Full price only $1.50 each foot, or $3.00 for a complete pair. Circle No. 5

# MASKS!

## GHOUL

Eerie green and yellow ghoul looks as if he just rose up out of the earth! Enlarged ears and mouthfull of horribly large teeth, plus droopy, sunken eyes make this new mask a collector's item! Only $1.49 Circle No. 11.

FAMOUS MONSTERS mail order department features exciting items for all true monster-lovers, at low cost. Many thousands of readers have already ordered masks and other monster merchandise—and are now busy scaring friends and family silly!

All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually move with the face, producing a most life-like appearance. Fits loosely on all faces, goes over the top of the head.

It's easy to order the masks and other items: just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling. In most cases, the 25c pays for only part of the postage. WE PAY THE REST! All merchandise guaranteed. Sorry, no C.O.D.'s.

## LAGOON MONSTER

Horrifying greenish Over-the-Head mask covers entire face; needs no elastic to keep on. Terrific shocker, with yellowish & red features. Looks just like real Hollywood kind, with lumpy skin and scales like fish. Very scary! Only $2.00. Circle No. 12 in coupon.

## HORRIBLE MELTING MAN

Here's a great one! Inspired by the HOUSE OF WAX, this mask will startle anyone who sees it. Half of the face appears to be melting onto the floor! Only $1.49 Circle No. 14.

## SCREAMING SKULL

This grinning, bone-colored skull has white hair and deep, black eyes to make it one of the scariest masks ever designed. Only $1.49 Circle No. 15

## GORILLA MONSTER

Imitation black hair and a mouth full of gorilla teeth make this ape mask a real horror creation. Be the King Kong of your neighborhood. Only $1.49 Circle No. 16

# SUPER FRANKENSTEIN MASK

FRONT VIEW

SIDE VIEW

## COVERS ENTIRE HEAD!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of Famous Monsters #1. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only $3.98. Circle No. 17.

## MUMMY

Greenish, terrifying likeness of famous Kharis, covered with rotting bandages. Eerie yellow teeth & blue-green eye sockets. Very authentic. Only $1.49 Circle No. 22.

**MAIL THIS EASY-TO-ORDER COUPON TODAY!**

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## Full Face FRANKENSTEIN

Original Frankenstein mask — the kind used in Hollywood. Green with red lips and scars. Silver bolts on neck and forehead. Only $2.00. Circle No. 18.

# OWN THESE HORROR CLASSICS IN 8MM

**NOW THESE CLASSIC CHILLERS COME DOWN FROM THE MOVIE SCREEN RIGHT INTO YOUR OWN HOME. THESE FILMS ARE ALL FOR YOUR VERY OWN COLLECTION TO SHOW AGAIN & AGAIN TO FAMILY AND FRIENDS WHENEVER YOU PLEASE.**

## THE VAMPIRE BAT

At last, available to collectors is this all-time chill special starring Lionel Atwill and Fay Wray. Reunited in this film after their success in "DOCTOR X" and "MYSTERY OF THE WAX MUSEUM" (original version of "HOUSE OF WAX"), Atwill and Wray head a major cast including Melvyn Douglas and Dwight Frye. This 1933 production is loaded with Vampires, weird characters, mad scientists and all the other film fiends that you'd expect in a super-shocker. The fangs of "The Vampire Bat" are sharp as its victims soon find out. Now YOU find out what this is all about. Full 200 feet only $4.95.

## TERROR OF DRACULA

The original 1922 version of "Dracula" now comes to the home screen. Adapted from the German classic "NOSFERATU", you'll see one of the screen's weirdest characters as the vampire king. Filmed in the days before Bela Lugosi ever put a cape on, shock comes after shock as the film unreels. This is horror's hottest half-hour in a huge 2-reel show. Super 400' version now only $9.95.

## THE CABINET OF DR. CALIGARI

Here is the original trend-setting horror classic. The COMPLETE film that inspired 20th Century Fox's recent "Caligari" remake. Considered by many to be "the weirdest film ever made — past, present or future", many shockers have gotten their ideas here. Starring Conrad Veidt, Werner Krauss and Lil Dagover this motion picture ranks on many lists as one of the "ten greatest films ever made". If you have never seen this COMPLETE production, you have never been chilled as "CALIGARI" will chill you. A rare item for any collection, this is a horror MUST.
COMPLETE FIVE BIG REELS — 1000 feet running 1¼ hours Only $34.95

## BELA! BELA! AT LAST WE HAVE YOU ON FILM

The great Bela Lugosi stars in "THE HUMAN MONSTER." Terrifying as only he can be in an Edgar Wallace chiller. Two reels (400 feet of film) that will haunt you long after you've seen them. Only $10.95

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Please rush me:

- ☐ THE HUMAN MONSTER featuring Bela Lugosi — Enclosed is $10.95 plus 50c postage & Handling.
- ☐ THE VAMPIRE BAT—Enclosed is $4.95 plus 25c postage & handling
- ☐ TERROR OF DRACULA—Enclosed is $9.95 plus 50c postage & handling
- ☐ THE CABINET OF DR. CALIGARI (complete 1¼ hr. film)—Enclosed is $34.95 plus 75c postage & handling

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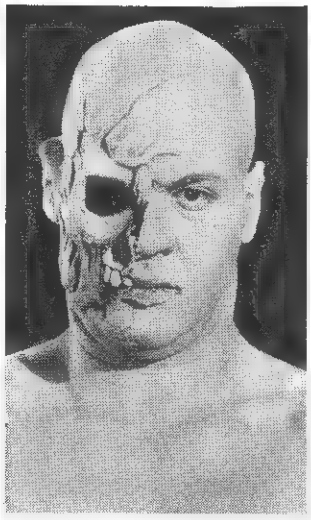
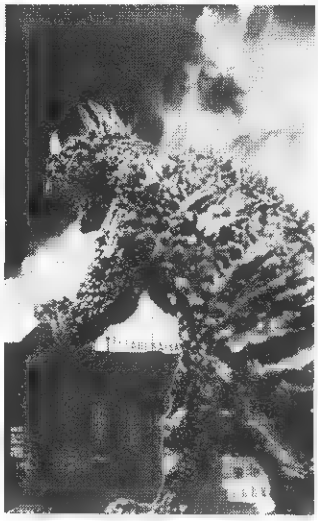
**SPECIAL TO OUR READERS—$5.95 EACH — COMPLETE EDITIONS 8MM 200FT.**



## WAR OF THE COLOSSAL BEAST

A monster of the Atomic Age! A towering terror from Hell! The story of a man trapped in the blast of a plutonium bomb—and the terrible events that followed. Only $5.95.



## VARAN THE UN-BELIEVABLE

Varan came from a World Below—to terrorize, to destroy, to revenge! From the makers of such classics as Godzilla, Rodan, & The Mysterians comes the Fantastic VARAN. Only $5.95

## THE UNDEAD

Horror that screams from the grave—The Undead! An evil curse from the past rises again to strike down its victimes. An adventure into creeping terror you'll never forget. Only $5.95.

## I WAS A TEENAGE FRANKENSTEIN

Nothing like this in all the history of horror! The body of a boy . . . the mind of a monster . . . the soul of an unearthly THING! See the fiendish monster created by a mad doctor. Only $5.95.

## THE CREATURE WALKS AMONG US

The Creature is captured by scientists in an eerie lagoon, and is returned to civilization. He escapes—and leaves a wake of destruction while terrorizing the countryside. Only $5.95.

CAPTAIN COMPANY Dept. MO-32
Box 6573 Phila. 38, Penna.

ALL FILMS A FULL 200 FEET EDITION

Please rush me the following, for which I enclose $5.95 plus 25c postage & handling for each film checked below:

☐ WAR OF THE COLOSSAL BEAST ☐ VARAN THE UNBELIEVABLE
☐ THE UNDEAD ☐ I WAS A TEENAGE FRANKENSTEIN
☐ THE CREATURE WALKS AMONG US

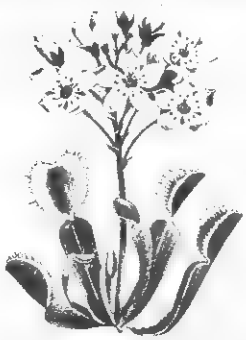
NAME .....

ADDRESS .....

CITY .....

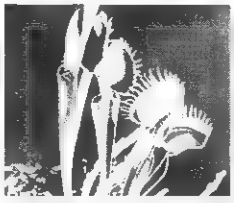
STATE ..... ZIPCODE .....

# THIS PLANT ACTUALLY EATS INSECTS AND BITS OF MEAT!



## VENUS FLY TRAP

**$1.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!**



Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

**A BEAUTIFUL PLANT!** The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

**EATS FLIES AND INSECTS!** Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

**FEED IT RAW BEEF!** If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

**EASY TO GROW!** The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only $1.00.

**ADMIRED BY CHARLES DARWIN, FAMOUS BOTANIST AND EXPLORER**

In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these . . . effects. It seems hardly possible, and yet it is certainly a fact."

**No Canadian Orders—U.S. Only**

CAPTAIN COMPANY, Dept. MO-32
BOX 6573, PHILA. 38, PENNA.

☐ Enclosed is $1.00 plus 25c for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!!

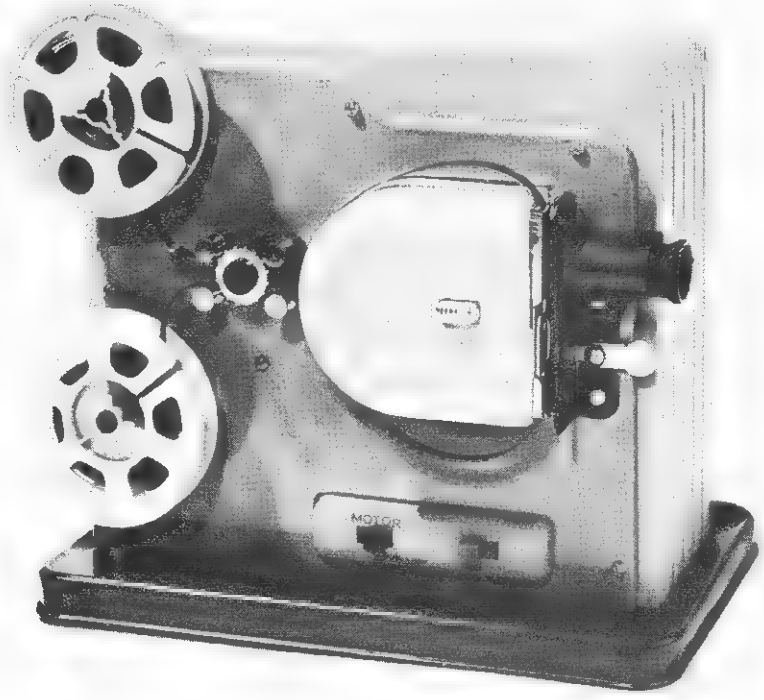
☐ Enclosed is $1.75 plus 25c handling & mailing for 6 FLY TRAPS AND SPECIAL GROWING MATERIAL.

NAME_____

ADDRESS_____

CITY_____ STATE_____

# 8mm Motion Picture Projector



***AMAZINGLY LOW PRICED AT ONLY*** **$9.98**

shipping charge $1.00

- **Fully ELECTRIC**
- **Automatic Rewind**
- **Motor & Light Switch**

**Projector Projects Both Color & Black & White 8 MM Film**

Fully Electric—Automatic Rewind. You will be thrilled and delighted with this motion picture projector that will bring to life 8MM color or black and white movies right in your own home. Imported and mass produced using special skills, this excellent projector is useful and practical. Yes, now home movies are a luxury you can afford. Take all the movies you want without worrying about the cost of a projector. You'll show movies to friends and relatives, hold parties and so much more.

Portable & Fully Equipped. This unique projector is fully electric and powered by standard batteries. There are no plugs or connections to get out of order and it's portable . . . can be used indoors or out. So order now: Only $9.98 plus $1.00 shipping charges.

**CAPTAIN CO., Dept. MO-32 Box 6573**
**PHILADELPHIA 38, PENNA.**



NO C.O.D.'s PLEASE. Print name & address clearly on all orders.

# 2 NEW MONSTER MODEL KITS

## GODZILLA

Monster from a million years ago. Now you can build a perfect replica of this Ancient Terror-Monster. His massive feet smash cities, his fantastic paws are are always ready to strike with the force of a hurricane.

**ONLY $1.49**

**THESE SAME MODEL KITS FEATURED IN THE FAMOUS CONTEST DESCRIBED ON P. 24-35 THIS ISSUE**

## KING KONG

The first and greatest of them all. Terror of the Ancient World . . . Marvel of the Ages. All can be recaptured when you build this perfect model with all the many details that almost bring King Kong back to life.

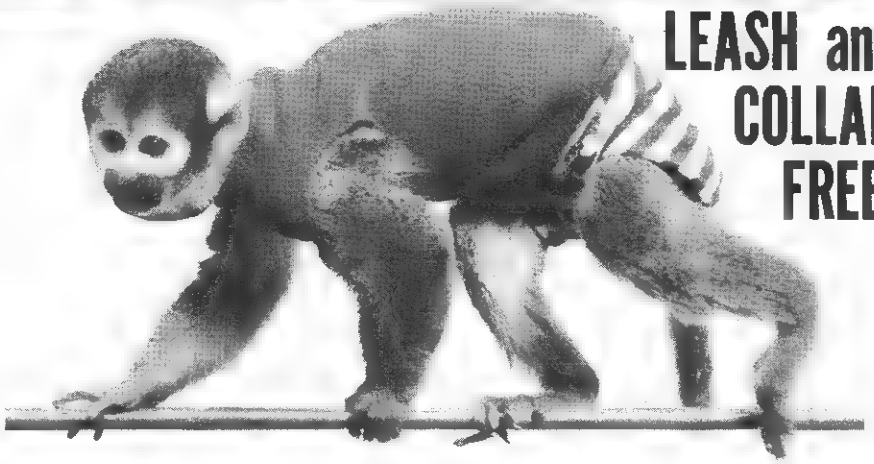
**ONLY $1.49**

Send $1.49 plus 35c for postage and handling, for each kit to: **CAPTAIN COMPANY** Dept. MO-32, Box 6573, Philadelphia 38, Penna.

# HAVE YOU ALWAYS WANTED A LIVE MONKEY?

**THESE PLAYFUL FUN-LOVING PETS ARE ALMOST HUMAN!**

- COMPLETE WITH FREE CAGE & INSTRUCTIONS
- FASCINATING FUN FOR THE ENTIRE FAMILY
- LIVE DELIVERY IS GUARANTEED!



**LEASH and COLLAR FREE!**

NOW you can have a real, live pet to play with that is almost as human as a baby! This golden-haired BABY SQUIRREL MONKEY makes a cherished gift for both adults and children. You can watch him grow, teach him tricks and train him to be the perfect pet. The BABY SQUIRREL MONKEY grows to about 12 inches long and is almost golden in color. They are slender and short-haired, with long, long 14-inch tails and an adorable, heart-shaped face with very lovable eyes. THE MONKEY is extremely easy to train and care for. Live Delivery IN PERFECT HEALTH is guaranteed—or your money back. Feeding is no problem since the MONKEY eats lettuce, carrots, fruits, in fact all the good foods that you yourself eat. In all of nature there is nothing more affectionate or more loyal than this exciting little MONKEY. You will play with it . . . dress it in all kinds of hilarious little costumes . . . teach it tricks . . . put on shows; will delight everyone who sees it. RECEIVE FREE with each monkey a wooden cage and instructions for care and feeding.

Be first in your neighborhood to own a live BABY SQUIRREL MONKEY! Only **$19.95**

SORRY, NO CANADIAN ORDERS—U.S. ONLY

**CAPTAIN COMPANY, Dept. MO-32**
**BOX 6573, PHILA. 38, PENNA.**

Enclosed is $19.95 (check or money order). Please rush my BABY SQUIRREL MONKEY via express collect. I will pay express charges upon delivery. SQUIRREL MONKEY will be delivered in wooden cage, along with FREE instructions on care & feeding.

NAME.....

ADDRESS.....

CITY..... ZONE.....

STATE.....

AT LAST!
YOU ASKED FOR IT!

# SUPERMAN

THE WORLD'S MOST FAMOUS AND POPULAR COMIC STRIP HERO — NOW IN A HOBBY KIT.

All the power and majesty of this great man from outer space is captured in this action-packed model. Clark Kent has transferred himself into Superman and with mighty blows is smashing through a solid brick wall on his task to see that justice is done. The Superman costume is complete in every detail.

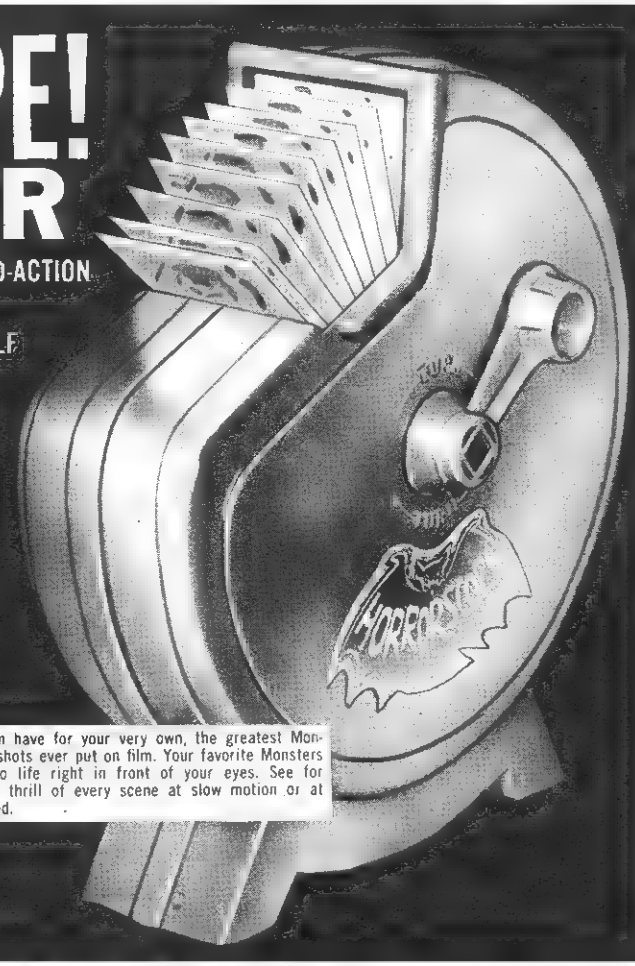
only $1.00 plus 35¢ for handling & postage

CAPTAIN COMPANY Dept. MO-32 Box 6573 Philadelphia 38, Pa.

ALL NEW HORRORSCOPE!
MOVIE VIEWER

• NO BULBS • 9 inches tall • NO BATTERIES • HAND-ACTION

COMPLETE WITH 4 FULL EDITION FILMS OF
• FRANKENSTEIN • CREATURE • DRACULA • WEREWOLF



Now you can have for your very own, the greatest Monster Action shots ever put on film. Your favorite Monsters will come to life right in front of your eyes. See for yourself the thrill of every scene at slow motion or at regular speed.

CAPTAIN COMPANY Dept. MO-32
Box 6573, Phila. 38, Pa.

I want the HORRORSCOPE VIEWER and the 4 great films for my very own. Enclosed is $2.98 plus 50¢ for postage and handling.

NAME .....

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CITY ..... ZONE ..... STATE .....

# NOW AVAILABLE in 8mm HOME MOVIES

## BLACK & WHITE or SUPER TECHNICOLOR

200 FEET—

EVERY SCENE'S A SHOCK . . .

AND EVERY SHOCK IS NEW!

## SEE THE MOST GHASTLY FILM EVER RELEASED FOR HOME MOVIES! ---WE DARE YOU TO GET THIS FILM! WE DOUBLE DARE YOU TO FORGET IT!

CAPTAIN COMPANY, DEPT. MO-32
Box 6573, Phila. 38, Penna.

☐ Rush me the Black & White Edition, for which I enclose $5.95 plus 25c postage & handling.

☐ Rush me the Technicolor edition, for which I enclose $12.95 plus 25c postage & handling.

NAME .....

ADDRESS .....

CITY .....STATE .....

# GREAT ADVENTURE STORIES in SOUND!

**NEW LP RECORD ALBUMS**

Through the magic of sound-effects, music and word-pictures you will become a part of these great adventures. Share in the thrills of riding in the first submarine or boring to the center of the earth. Become a warrior in the War of the Worlds, or witness the adventures of the Invisible Man. It's all yours, the chills, thrills and adventure. Only $1.98 each.

Please rush me the following LONG PLAYING ALBUMS:

☐ WAR OF THE WORLDS; $1.98 plus postage & handling.

☐ 20,000 LEAGUES UNDER THE SEA; $1.98 plus 25¢ for postage & handling.

☐ THE INVISIBLE MAN; $1.98 plus 25¢ for postage & handling.

☐ JOURNEY TO THE CENTER OF THE EARTH; $1.98 plus 25¢ for postage and handling.

CAPTAIN COMPANY
DEPT. MO-32 Box 6573
Philadelphia 38, Penna.

NAME .....

ADDRESS .....

CITY ..... STATE .....

# LOOK AT THIS!
# FRANKENSTEIN RADIO SPEAKER

PLUGS INTO—
- TRANSISTOR RADIOS
- PHONOGRAPHS
- TABLE RADIOS

It's a full-size Frankenstein Monster Head with a quality 3" speaker built in! Complete with 20 foot cord and 2 input jacks to fit most radios and phonographs! Connects to Auto Radios for use as rear deck speaker! The head itself is a real ghoul of a gimmick, made of molded plastic with Ghastly Green Face, Bloody Red Scars and Lips, and Vampire Black Hair. It's great for ghoulish fun anywhere: in Dens & Playrooms, in Cars, at Parties, at the Beach, in Children's Rooms, in offices. Only $4.95 plus 60c postage & handling.

CAPTAIN COMPANY Dept. MO-32
Box 6573, Phila. 38, Pa.

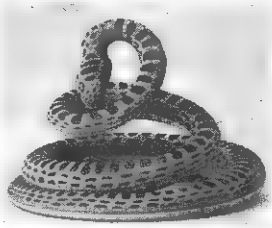
## MINIATURE GERMANUIM RADIO

NO BATTERIES NEEDED!
NO ELECTRIC OUTLET!

This tiny radio measures only 3" x 2", yet is powerful enough to pick up local station broadcasts. This miniature Germanuim radio comes complete with private listening ear plug and metal clip antenna. Needs no electricity. In the event of power failure it will allow you to hear the news and civilian defense broadcasts. Only $2.00 plus 25c postage & handling.

CAPTAIN COMPANY, Dept. MO-32
BOX 6573, PHILADELPHIA 38, PENNA.

## GIANT 10-FOOT INFLATABLE RUBBER SNAKE



SO LIFE-LIKE . . . YOU'LL EXPECT IT TO HISS! SIT ON IT! FLOAT IN WATER WITH IT! HAVE FUN WITH IT!

You'll love this real crazy fun-provoking WIGGLY 10-foot RUBBER SNAKE. It automatically coils around in a circle to become an air pillow. When wrapped around the body it aids in floating and swimming. Just walk into a room with this SNAKE coiled around you and listen to the screams! $1.98 plus 25c postage & handling.

CAPTAIN CO., Dept. MO-32
Box 6573
Philadelphia 38, Pa.

NOW—FOR THE FIRST TIME! ON THIS RECORD

50 minutes of sheer terror! ONLY $2.00

FOR THE FIRST TIME — WITH THE HELP OF FAMOUS MONSTERS OF FILMLAND AND THEIR GHOULISH EDITORS . . .

# FAMOUS MONSTERS SPEAK IN YOUR OWN HOME!

YOU ARE DR. FRANKENSTEIN — for only you can bring his horrible creation back to life . . . in your own home . . . through the magic of this real-as-death high fidelity recording! And more! You will not only "enjoy" the company of the mad doctor's fiendish creation . . . you will also bring Count Dracula back to life! You will hear this human vampire. You will almost feel him as he reaches out for you. But don't wait. This is a collector's item, available in limited edition. Order Today!

Captain Company Dept. MO-32
Box 6573, Phila, 38, Penna.

I can't wait. Send me "Famous Monsters Speak" right away. Enclosed you will find $2.00 plus 25c for postage & handling.

Name .....

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City ..... Zone ..... State .....

# NEW! "IRON-ON" MONSTERS

The newest way to "Monsterize" your shirts, T-shirts, sweat shirts, jeans, jackets, notebooks—anything! Each "Iron-On Monster" is in FULL COLOR, 11" high and 7½" long, and completely washable. Can be pressed onto cotton, linen or woolen materials. Just place heated iron on top of the monster design—and it automatically transfers onto your shirt, jacket, etc. Any two "monsters"—only $1.00.

DRACULA

FRANKENSTEIN

CREATURE

PHANTOM

WOLF MAN

MUMMY

YOUR CHOICE OF ANY 2 "IRON-ON MONSTERS" ONLY $1.00 PLUS 25c POSTAGE & HANDLING. CAPTAIN CO. DEPT. MO-32 BOX 6573, PHILADELPHIA 38, PA.

## USE THIS COUPON TO ORDER MONSTERMOBILES SHOWN ON PAGE 98

Captain Co., Dept. MO-32 Box 6573, Philadelphis 38, Pa.

☐ Send me FRANKENSTEIN'S FLIVVER, for which I enclose $1.25 (98c plus 27c handling & postage). Please rush!

☐ Send me DRACULA'S DRAGSTER, for which I enclose $1.25 (98c plus 27c handling & postage). Please rush!

☐ Send me BOTH MONSTERMOBILES, for which I enclose $2.25 ($2.00 plus only 25c handling & postage). Please rush!

Name.....

Address.....

City ..... State .....

## MOST FRIGHTENING HORROR MOVIE SCENE EVER MADE!

THE ORIGINAL PHANTOM OF THE OPERA

## LON CHANEY

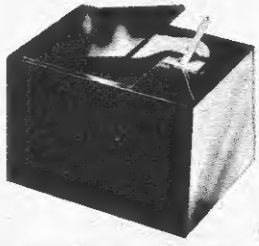
The original Lon Chaney's performance in the movie *PHANTOM OF THE OPERA* is ranked as one of the best classics of the silent films. Now—for the first time anywhere—you can show in your own home the famous 100 feet of film depicting the thrilling "Unmasking Scene" that takes place when Mary Philbin rips the mask from the Phantom's face in the underground dungeon beneath the opera house! Exposed for the first time in the hideous, grotesque face of the Phantom—played by Lon Chaney, wearing the masterpiece of makeup he created just for this picture!

CAPTAIN CO., Dept. MO-32
Box 6573
Philadelphia 38, Pa.

50 FEET 8mm $4.95
100 FEET 16mm $5.95
plus 25c postage & handling.

## MONSTER INSIDE THE BOX

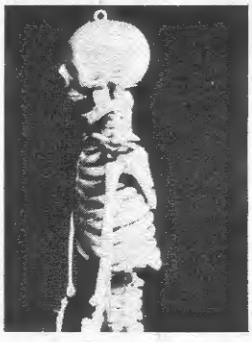
There it sits,— the MYSTERIOUS BLACK METAL BOX—Quiet, Sinister and Waiting. You throw the Switch to "ON". Immediately there is a terrific grinding of power as THE BOX starts jumping as if it contained a hidden MONSTER. Then the lid slowly rises . . . and from inside THE BOX emerges a frightening, eerie GREEN HAND. The GREEN HAND grabs the switch, pushes it to "OFF" and quickly disappears back into THE BOX. The lid slams shut—and all is silent again! Once seen, this is never forgotten. The most haunting, maddening object you've ever witnessed! Only $4.95 plus 25c postage & handling.



CAPTAIN CO., Dept. MO-32
Box 6573
Philadelphia 38, Pa.

## HUMAN SKELETON

parts snap together
no gluing—no painting
MOVES INTO ANY POSITION
Anatomy Chart included!

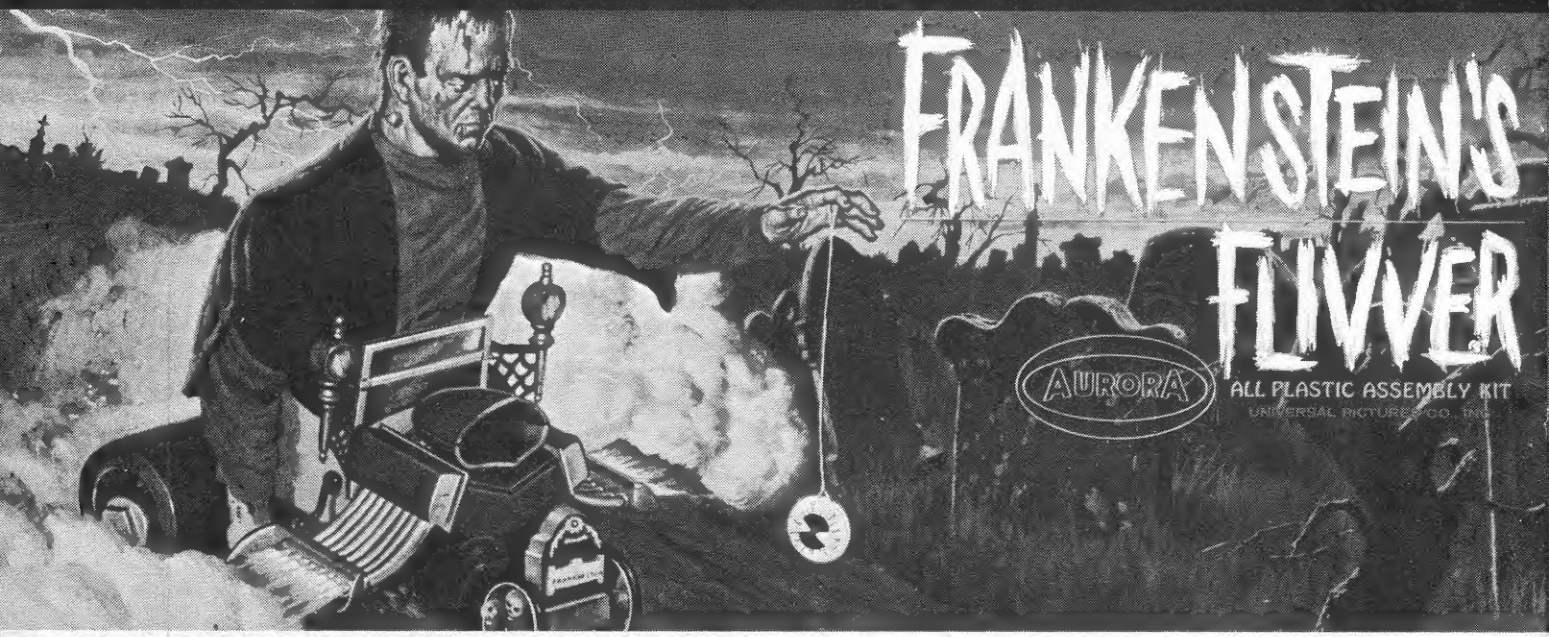


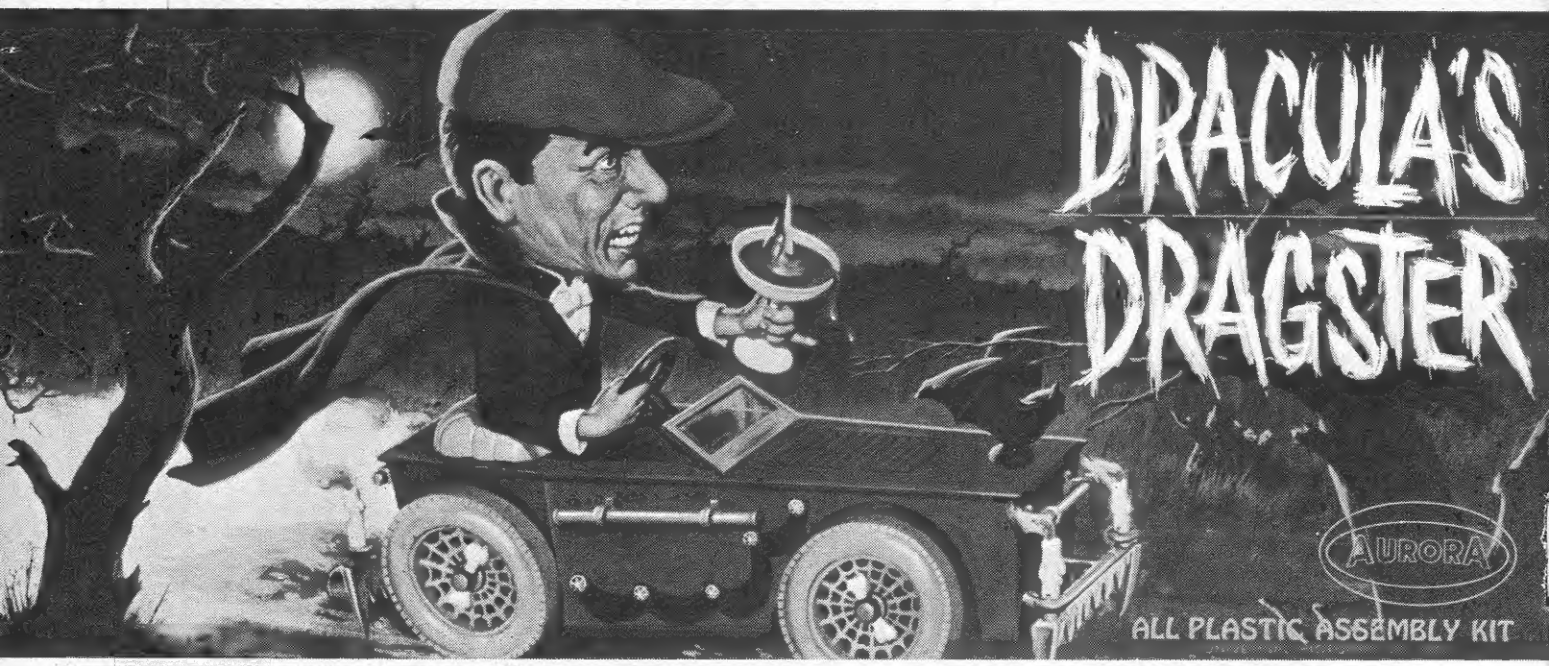
Here's the creature from inner space that will give everyone a wonderful opportunity to make squeamish people shriek. This realistic foot-high model (scaled down from a 6' man) is made of BONE-WHITE flexible Superion plastic. Parts snap together as per educational anatomy chart that names main bones; even a clavicle's fun!

HUMAN SKELTON . . $1.00 plus 25c for shipping & handling.

CAPTAIN CO., Dept. MO-32 Box 6573 Philadelphia 38, Pa.

# MONSTERMOBILES ARE HERE!!!




## YOUR FAVORITE MONSTERS GET THEIR OWN HOTRODS!

### FRANKENSTEIN'S FLIVVER.....

The "Big Daddy" of them all—Frankenstein himself—now has his own way-out flivver, complete with cotton smoke pouring from the engine and terrifying skull decorations on the wheels. Frankenstein drives it while playing with his special "eyeball" yo-yo, while the flivver's special exhausts blast out red flame through the monster engine! Only 98c.

### DRACULA'S WILD DRAGSTER.....

How would you like to see this baby come tearing down your local drag strip? It's a perfectly wacky, wonderful horror on wheels. Dracula drives the dragster with red cape flowing behind, a bat as an ornament and flames shooting from the rear. The entire looks like a coffin on wheels—and that's exactly what it is! Only 98c.

See the Monstermobiles at any store carrying Aurora's Monster Model Kits—or you can order your Aurora Monstermobile by mail; see special coupon on page 97.

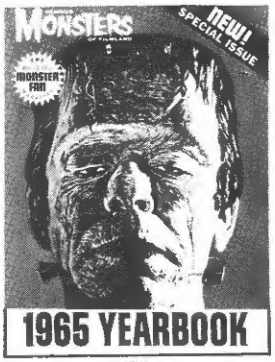
**AURORA PLASTICS CORP.**

AURORA

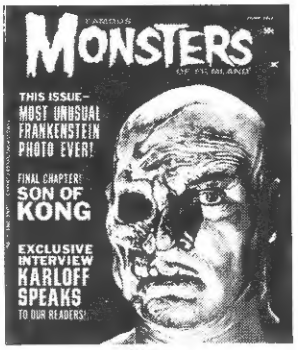
**WEST HEMPSTEAD, L.I., NY**

# BACK ISSUES of FAMOUS MONSTERS
## for YOUR PRIVATE COLLECTION!

Is your FAMOUS MONSTERS collection complete? The small supply of Back Issues is disappearing! Buy now, trade later with fellow fans for issues you're missing. Better get yours NOW—while the short supply lasts!

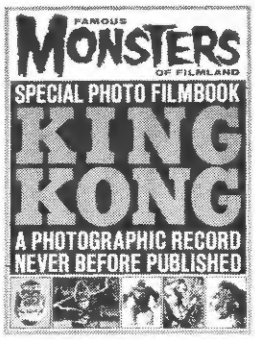



1965
YEARBOOK

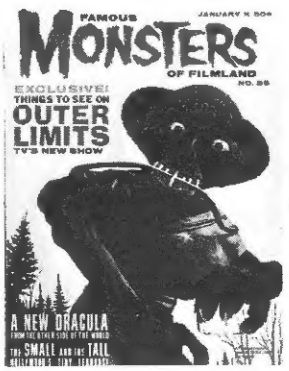



#23
SON OF KONG

#24 WEREWOLF
OF LONDON

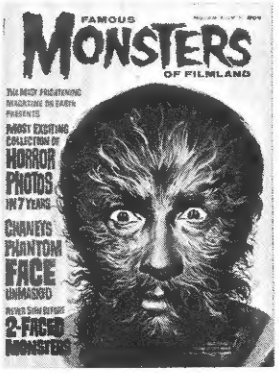



#25 KONG
THE KING

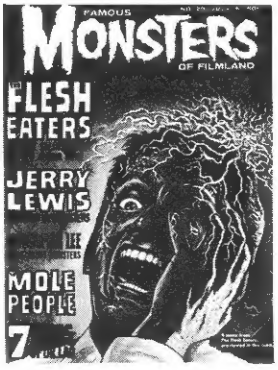



#26
OUTER LIMITS

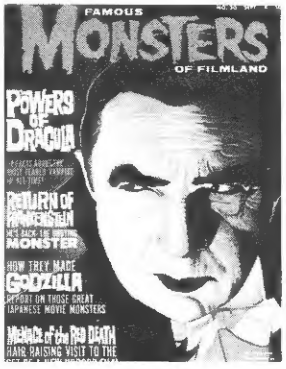
#27
NEW FEARS




#28 CHANEY
UNMASKED

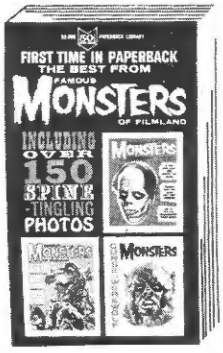



#29
CHRISTOPHER LEE




#30
POWERS OF DRACULA

#31 SPECIAL
CONTEST ISSUE




FAMOUS MONSTERS
PAPER-BACK BOOK

- ☐ 1965 Annual Yearbook ($1)
- ☐ #23 (60c)
- ☐ #24 (60c)
- ☐ #25 (60c)
- ☐ #26 (60c)
- ☐ #27 (60c)
- ☐ #28 (60c)
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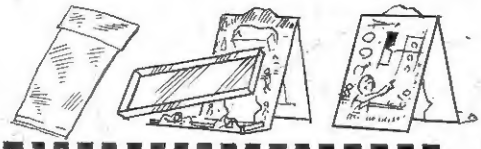

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